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LITERATURE.

The Official Baronage of England, showing the Succession, Dignities, and Offices of every Peer from 1066 to 1885. With 1,600 Illustrations. By James E. Doyle. "Dukes—Viscounts." In 3 vols. (Longmans.)

THE author of these three handsome quarto volumes has employed half a lifetime in the production of a book which is absolutely unique both in its design and execution; for, although the succession of English peers was compiled by Sir Harris Nicolas, and was republished by Courthope in his *Historic Peerage*, no one up to this time has ever attempted to collect the details of their marriages and their official careers.

Doyle's *Official Baronage* is not a collection of genealogical memoirs like Dugdale's, nor a list of peers with the bare dates of their succession like Courthope's, but something different from and beyond them both; for he has compiled, with marvellous accuracy and research, the record of every duke, marquis, earl, and viscount, who has held an English title from the time of the Norman Conquest to the present year. He has placed them all in alphabetical order, so that the most unpractised student can see at a glance what dignities and offices they held, with the dates of their respective appointments, what arms they bore, whom they married, and who were the mothers of their children. In many cases a personal description of the peer is given, with a facsimile of his signature; and, whenever an authentic portrait could be procured, it has been sketched and engraved with an amount of artistic skill which contributes greatly to the beauty of the book. These illustrations are so numerous, and Mr. Doyle's name is so highly suggestive of artistic treatment, that there is some danger of the notion that it was intended for a picture book. But this would be judging the book by a wrong standard altogether, for these portrait sketches (charming as they are) are, after all, a comparatively minor feature of a work, which must stand or fall by the author's treatment of graver and more important matters.

A book of some 2,200 pages, which records in detail the official lives of above 2,000 peers during a period of eight centuries, cannot reasonably be expected to be free altogether from errors both of omission and commission. But Mr. Doyle does what he can to enable his readers to ascertain the truth for themselves, and to correct him when he is wrong, by his laudable practice of giving the authority for every statement which he makes. The extent and exhaustive character of his researches can only be appreciated by those who have laboured in the same field, and who know by experience the amount of labour sometimes required to verify a single date. His researches have not been confined

to chronicles, histories, biographies, and other printed books, for his materials are mainly derived from the public records and other MS. authorities, which cannot be consulted without much labour and inconvenience. It is not too much to say that he has produced a book of reference which places within every one's reach a mass of historical and biographical details hitherto practically inaccessible to general readers; for either they are scattered over a multitude of books found only in large libraries, or they are buried in MSS. often unindexed and uncalendared. For instance, his account of the Earls of Leicester begins with Robert of Meulan, the prime minister of Henry I., and "the wisest of mankind between London and Jerusalem." The daughter of the fourth earl of this family was the mother (not the wife, as Mr. Doyle was misled by Mr. J. G. Nichols into supposing) of Simon de Montfort, the leader of the crusade against the Albigenes, in whose favour the earldom was restored by King John. His more famous son and namesake, the reputed founder of the English House of Commons, lost his life and honours at the battle of Evesham on August 4, 1265; and three months afterwards King Henry III. gave the vacant earldom to his own brother, Edmund Crouchback. Edmund was created, two years later, Earl of Lancaster; and the earldom of Leicester was from this time forward enjoyed by the successive Earls and Dukes of Lancaster, until both honours merged in the crown by Henry IV.'s accession to the throne. From this time no more Earls of Leicester were created until Queen Elizabeth conferred this dignity in 1564 on Lord Robert Dudley, the fifth son of that Duke of Northumberland who was beheaded in 1553 for his attempt to place his daughter-in-law, Lady Jane Grey, on the throne. Mr. Doyle's readers are enabled to compare Zucchero's portrait of the queen's favourite with Sir Robert Naunton's description of his goodly person and mien. The long list of offices held by the powerful earl, whom the queen delighted to honour, fills three pages and a half, and is compiled from the Patent Rolls with a fulness and accuracy of detail for which we should look in vain elsewhere. His sister's son, Robert Sidney, the brother of the chivalrous Sir Philip, was created Earl of Leicester by James I. thirty years after his uncle's death, and the title remained with this family until the death of the seventh earl in 1743. It did not long remain vacant after the extinction of the male line of the Sidneys, for Mr. Coke of Holkham, in Norfolk, the Postmaster General, was made Earl of Leicester on May 9, 1744. He left no son, and on his death in 1759, the title became again extinct. It was, however, once more created in 1784, in favour of Lord de Ferrers (not, by the way, "Ferrars," as Mr. Doyle has it), the son and heir apparent of the Marquis Townshend, whose son and successor survived until 1855. But, notwithstanding that there was already an Earl of Leicester in existence, in the person of the third Marquis Townshend, the title was granted in 1837 to Mr. Coke, of Holkham, the grand nephew of the earl who died in 1759. This earl was a famous agriculturist, and was known in Rome as "the handsome Englishman"; but Sir Thomas Lawrence's portrait (as reproduced

by Mr. Doyle) scarcely does justice to the head, which was pronounced by Haydon the painter to be "the finest he ever saw." The present earl is his son; and although his father was in his sixty-ninth year at the time of his marriage, he was nearly twenty years old when he succeeded to the title. It is hardly necessary to say what a host of baronages, peerages, and calendars would have to be consulted to get even an outline of the official career of all these earls, and Mr. Doyle's readers will find all this work done for them and ready for use.

The facsimile signatures of peers form a most interesting and novel feature of this work; and there is almost a complete collection from the beginning of the seventeenth century, with many examples of earlier date. It would, however, probably have suggested a more pertinent example of the signature of George IV. as Duke of Cornwall, if Mr. Doyle had known that the prince, until he became regent, always franked his letters as "Cornwall." He continued to use this signature afterwards in his private letters to his personal friends; and I have a letter before me in his well-known large flowing hand, dated March 27, 1811, which is addressed to the Earl of Minto, then Viceroy of India, and is signed "G. Cornwall."

The few mistakes which disfigure this useful book are chiefly found in lives of peers of the Anglo-Norman period, when Mr. Doyle has been content to repeat the received story without critical examination. But these errors are so few and far between that it would be almost ungracious to dwell on them. At the same time, the alleged descent of Hubert de Burgh from the Earls of Cornwall, and of the Earls of Devon from Baldwin de Meules, and the statement that Gilbert de Gand's wife Rohais was the daughter and heir of William de Roumare, Earl of Lincoln, must be reckoned among the exploded fables which once passed current for genealogical truths. In like manner the list of the Earls of East Anglia, in the reign of the Conqueror, should be corrected by the insertion of a second Ralph de Guader, and of his brother-in-law Alan, of Brittany, both of whom are omitted altogether. These, however, and other similar slips can easily be set right in the next edition, for it is to be hoped that so indispensable a book of reference will be sufficiently appreciated to make another edition soon necessary. The title-page also should be so far changed as to make it express what the book really contains; for a Baronage from which barons are excluded, unless they achieved higher rank in the peerage, cannot be said to "show the succession and offices of every peer." The author probably intends to include barons in a supplement; but considering the dimensions of the present work, and that such a supplement would involve at least as many more volumes, abounding with controversial matter, most readers will be convinced that he exercised a wise discretion in confining his work within its present limits, and that his learning and industry will be better employed in perfecting and correcting what he has so well begun, than in extending his work to a more numerous class of peers, who have, at all events in later times, generally filled offices of secondary importance.

EDMOND CHESTER WATERS.

Scherer's History of German Literature.
Translated by Mrs. F. Conybeare. (Oxford:
Clarendon Press.)

A SHORT history of German literature, by unquestionably the most eminent living student of it, could not fail to find an appreciative audience in England, the home and haunt of short histories. The small number of scholars who would have welcomed any work by the author of the most original and suggestive *Zur Geschichte der deutschen Sprache*, the brilliant *Geschichte des Elsasses*, the *Vorträge und Aufsätze*, and several striking contributions to *Quellen und Forschungen*, were swelled by a much larger body of persons who understood him to be a fascinating French critic, prænominated "Edmond." To still more his name possibly carried no association at all. He had not, like his fellow-professors Mommsen and Virchow, or like M. Réville, incurred the glory of being publicly attacked by a Bismarck or a Gladstone. But the book did not depend upon prestige. It was what it professed to be: a first-hand sketch of the whole course of German literature up to the death of Goethe, based upon, without exhaustively embodying, research of extraordinary width and depth; a book, moreover, alive from beginning to end, conspicuous among French and English, as well as among German histories, for its combination of full and accurate detail with the vivacious eloquence, the *entrain*, the penetrating intellectual and moral accent, which those who have once sat in Scherer's crowded lecture-room will not readily forget. A singular freshness of treatment, springing from the union of strong convictions with catholic sympathies, of the sharp and clear judgment of North Germany with the expansive ardour of the South, of the trenchancy of Berlin with the geniality of Vienna, pervades the whole book. A strenuous believer in the destiny of his country, Scherer is anything but a blind patriot. He does not dream like at least one *Catheder-Franzosenfresser* among his countrymen, of equalling Fischart with Rabelais; nor does he imitate Goedeke's lugubrious wail over the foreign influences which "perverted the native German taste in art"; and he frankly expresses his disgust for what he describes as the most genuine product of German humour in the fifteenth century—the unsavoury, or at best savourless, feats of Ulenspiegel. He may be said to hold a brief for the theory which discovers a prime condition of national greatness in literature in the existence of great political centres; but this does not prevent his tracing with the most delicate appreciation the distinctions of locality and race which have coloured the literature hardly less than the history of Germany. He is a philologist and a literary critic of pronounced "historical" tendencies, without, on that account, sharing the faith that "aesthetic criticism" is a superstition which may be left to the *diletanti* beyond the Vosges and the North Sea; and he is the typical historian of a generation which has returned from the onesided judgments of the revolutionary period—judgments which rendered even a Gervinus unfair to the greatest name in German letters—to recognise in Goethe not only that, but in some sort the

prophetic seer of the Germanic race, the framer and mouthpiece of its fundamental ideals.

The translation of Scherer's *History*, now put before the English public under the guarantee of Prof. Max Müller's name, cannot, unfortunately, be described as in any exact sense a reproduction of the original. We do not dispute the translator's, on the whole, adequate knowledge of German, though even here we shall have to point out occasional blunders such as were not absent even from the editor's own translation of Kant. But a decree has apparently gone forth, whether from publishers, translator, or editor, remains obscure, that the book should be adapted to English tastes. This, however, is an inference from purely internal evidence. Now, in the first place, it must be said that, however skilful the adaptation, and however unqualified the approval of the author, the public has a right to know what it is buying; it has a right, if it please, to choose the raw foreign product instead of the choice home manufacture; it has a right, if it please, *videre meliora probareque, deteriora sequi*. Much more if the adaptation is based in great part upon a misconception of its wants; if it consists in wholesale omissions, extending to nearly every page of a book which, as it stands, is decidedly better reading than the "adaptation," and in almost equally wholesale dilutions which more often than not replace the vigorous eloquence of a good writer, the ample detail of a ripe scholar, with the prim and abstract phrases of an old-fashioned school-book. And we are bound to say that this is hardly an exaggerated description of the present translation. No doubt, to compress a style so eloquent and yet so full and so delicately balanced as Scherer's is no easy matter. We give, as a specimen, a passage, not specially difficult, from the description of the *Hildebrandslied* (p. 29 of the original, p. 26 of the translation). The left-hand column contains a fairly literal version of the original, the right hand Mrs. Conybeare's:

"The subject of the poem, so far as it is well preserved, is handled in masterly fashion, and worked out with overwhelming effect. In outward events the poet takes little interest. He does not enter into the details of the situation. He describes, but quite concisely, the arming of the two combatants and the ensuing contest; we are left to guess, for instance, that they dismount from their horses. He makes resolutely for that which is his main object. His delight is in working out dialogue. He intervenes in person to tell us that Hildebrand, as the older and more venerable, was the first to speak, thus satisfying the demands of good breeding. He is aware that the account of a long conversation gains by being broken up or accompanied with action; and accordingly invents the motive of the bracelets which Hilde-

"The poet knows how to place his subject before us in the most impressive manner. He takes little interest in the outward incidents. He just describes the arming of the two combatants, but in the fewest words possible. He goes straight to the point which seems to him the most important. What he delights in is the development of question and answer. He tells us specially that Hildebrand was the first to speak, because he was the worthiest and the oldest. He knows that it is an advantage in narrating long speeches, that they should be interrupted or accompanied by action; he, therefore, introduces the episode of the bracelets, which Hildebrand takes from his own arms and offers to his opponent."

brand unwinds from his arm to offer to his antagonist. He disdains, at the outset, to touch upon the splendour of the flashing armour, but introduces the remark that Hildebrand is well equipped, as a motive for the dialogue, thus informing us, after all, of his outward appearance at the same time."

Here it is obvious that simplicity is gained with little trouble by omitting the remarks on literary technique, which are one of Scherer's special excellences. But omissions on a far larger scale abound. One of the most signal is in the admirable criticism of *Werther* (pp. 494 ff.), a large part of which is so mutilated that it can only be completely understood from the original. Some conception of their extent will be gathered from a list of the more important occurring within a few pages. Thus, p. 17 of the original, 14 lines are omitted; p. 20, 27 lines; p. 27, 3; p. 30, 3; p. 38, 9; p. 44, 8; p. 52, 12; p. 53, 12; and so forth. It is quite possible that this ought not to be laid to the charge of the translator, who appears competent to have produced a much better work than the one before us. The actual blunders are rare; and if we conclude by producing a few of them, it is merely to justify our statement that the aegis of Max Müller has not made the book quite infallible even in German scholarship: p. 28, "ein Thema anschlägt"—"treating a theme"; p. 21, "und werden wir duldsamer im sittlichen Urtheil, so herrscht dafür ein feineres Gefühl von Ehre und leitet zu edler Menschlichkeit"—"Moral judgment became more liberal, and at the same time a higher sense of honour sprang up, and led to a nobler type of humanity"; p. 481, "eine interessant gesteigerte Handlung aus den lebensvoll gezeichneten Charakteren abzuleiten"—"the interest of the plot is enhanced by the lifelike way in which he draws the characters"; p. 34, "Germane"—"German." "A good man," finally, is hardly nearer to "ein guter Mensch" (p. 494) than the ordinary sense of the latter is to its university acceptance.

We are sorry to speak in the main unfavourably of so laborious a work; but it is difficult not to feel something like resentment that Scherer should be introduced to the English-reading public in so seriously inadequate a form.

C. H. HERFORD.

The Life and Letters of John Brown, Liberator of Kansas and Martyr of Virginia. Edited by F. B. Sanborn. (Sampson Low.)

To find any fault with a book at once so welcome and so valuable as this seems ungracious, but the defect in its structure is a really serious bar to its usefulness. It ought to have been interesting in a high degree, for the career of John Brown lends itself readily to vivid, dramatic representation; but so far from being interesting, it is, if not dull, certainly heavy reading. The Memoir by Mr. Redpath, written in some haste soon after Brown's death, inaccurate in many details as it is, still gives us the best impression of the man. Mr. Sanborn's book is a storehouse of facts, but the John Brown who was a living force in America thirty years ago is not

readily distinguishable. Even to get at the facts in their proper sequence and relation is not an easy task. What could not Carlyle have made of the life of such a man as this? For the rest Mr. Sanborn has spared no pains to gather information from the best sources, and his book appears to be absolutely trustworthy.

When the history of those stirring times which ended in the Civil War comes to be fully written, Mr. Sanborn's own name will have some prominence. For though he tells us little about it in this book of his he worked hard and incurred grave peril in the same cause to which John Brown gave his life. He was the intimate friend of Brown, knew and approved most of his plans, and helped to provide funds for carrying them through. Once he was forcibly seized by agents of the slave owners, and, but for the prompt heroism of his sister, would, in all likelihood, have been carried south and hanged. Those were lawless days when there was no supreme power in the land able or willing to see that justice was done.

This lawlessness gave Brown his call and his opportunity. He was only twelve years old when he made up his mind that slavery was wrong. Having occasion at that time to contrast the treatment he received at a house as an honoured guest with the treatment of a slave-boy of his own age, he was struck with its injustice, and began "to reflect on the wretched, hopeless condition of fatherless and motherless slave-children." From that time forth, nothing turned him aside from his resolve to destroy slavery. Twenty-five years later (1837) he came to the conclusion that force must be used; and, firmly convinced that he was to be the instrument of Providence in the undertaking, he thenceforward kept himself in readiness to obey the call whenever it should come:

"I never made any business arrangement which would prevent me at any time answering the call of the Lord. I have kept my affairs in such condition that in two weeks I could wind them up, and be ready to obey that call, permitting nothing to stand in the way of duty, neither wife, children, nor worldly goods. Whenever the time should come I was ready."

The so-called "Missouri compromise" of 1820 had provided that the district which included Kansas should be "free-soil," in consideration of the state of Missouri, then about to be founded, becoming "slave-soil." Between 1820 and 1854 the power of the slave owners had gradually risen until they held the North pretty nearly at their beck and call. Only a few "fanatics," such as Garrison and his associates, dared to say them nay. Accordingly, when in the latter year the settlement of Kansas came to be made, the agreement of 1820, being found inconvenient to the dominant party, was set aside without scruple, and in its place a bill was passed leaving it to the settlers in Kansas to decide the question of slavery for themselves. Then came a rush of immigrants from the North—legitimate settlers, attracted partly by the fertility of the land and partly by the opportunity it gave them to help to make the new state free. On the other side, when the elections were at hand, several thousands of Missourians crossed the border and voted; and to satisfy any official who doubted their right

of suffrage, they carried with them knives and guns. Of course they won the day, but the "free-soilers" declined either to recognise their government or to respect their laws.

John Brown was not the man to trouble himself about the breach of the "Missouri" or any other compromise. He could not recognise as lawful or binding any agreement which admitted slavery. There was a higher law than that of Congress which declared for the freedom of man, whether black, red, or white; and Brown found himself called to administer that law, whatever other he might have to break. Accordingly, when the disturbances broke out in Kansas, he went to the scene of action, not to assert the rights of the settlers so much as to assert the rights of the slaves in general. Some of his sons were there already, trying to farm, but obliged to fight. They and others constituted his little army, and he soon made his enemies feel how great is the power of a few men if they have a righteous cause behind them. "Give me men of good principles," he said, "God-fearing men who respect themselves, and with a dozen of them I will oppose any hundred such men as these Buford ruffians." When I speak of a righteous cause, I mean one in which a man's principles are involved; in which he believes with heart and soul, and, if need be, with sword and gun. It is not the "ism" with which it is labelled that gives the cause its character. Stonewall Jackson's cause was righteous, although its aim was precisely the opposite to that of John Brown; but the cause of the ruffians from Missouri had no righteousness in it. These men were neither brave nor honest. They came to plunder and to kill for their private ends.

In my recent review of *Garrison's Life* (ACADEMY, December 12, 1885) I took occasion to quote his declaration, "I cannot know fear, I feel that it is impossible for danger to awe me," and remarked thereon that it was literally true; and I further described Garrison as a "born Protestant," and "less the friend of the slave than the opponent of the institution of slavery." Equally true is it of Brown that he could not know fear, and that it was impossible for danger to awe him. Garrison and Brown were both heroes; but Garrison was conscious of being a hero and Brown was unconscious. Lady Trevelyan's words about her brother, Lord Macaulay, are applicable to Brown: "Such was his high and simple nature, that it may well be doubted whether it ever crossed his mind that to live wholly for others was a sacrifice at all." Whatever fell to the lot of Brown to do, whether a humble work or a magnificent one—tending sheep on the mountains or making war against the United States with nineteen men—he did with equal simplicity and thoroughness. One was as important as the other in its own season. All that troubled him was a sense of his own unworthiness. He never complained, but, on the contrary, in times of the greatest hardship found some cause for thankfulness. From Kansas, amid sickness, blighting frost, scanty food, scantier clothing, at the beginning of winter, with enemies all about him, he could write home to his wife—

"After all, God's tender mercies are not taken from us, and blessed be His name for ever! I

believe things will brighten here a little before long."

Unlike Garrison, Brown was not a born Protestant, but a born Lover. He was not a destroyer, but a builder up; an enemy to the institution of slavery, incidentally, so to speak; actually a friend of justice. His motive force was his love of justice. This, and his unconscious heroism, mirror themselves in every incident recorded of him. When he was a tanner he would not sell leather by weight unless the last drop of moisture had been pressed out of it. In the same spirit he organised that terrible midnight execution in Kansas when five men who "had committed murder in their hearts" paid life with life for five Free-State men already killed by them or their confederates. He had no hatred against those men, scoundrels plotting his own death though they were. He was never guilty of indifference, much less of wanton cruelty, toward friend or foe. One of his prisoners at Harper's Ferry, Mr. Daingerfield, has lately borne witness to this. In the *Century* for June last he writes:

"Often, during the affair in the engine-house, when his men would want to fire on someone who might be seen passing, Brown would stop them, saying, 'Don't shoot, that man is unarmed.'"

"He had made me a prisoner, but had spared my life and that of other gentlemen in his power; and when his sons were shot down beside him, almost any other man, similarly situated, would at least have exacted life for life."

Justice was paramount, and petty compassion for casual victims was not allowed to come in its way. Once only—at Harper's Ferry—Brown was weak in this respect, and the blunder wrecked his plans and cost him his life. He was not eager to make men comfortable any more than he was eager to be comfortable himself; yet he was ever sensitive to others' needs, and all his ideas rushed straightway into action. At home he was stern toward his children's faults, but in sickness he was the best of nurses, counting nothing troublesome if it was helpful. He sat up every night for two weeks to keep his sick wife's fire alight. While Garrison and other abolitionists were denouncing and arguing and trying to show persons and governments their duty, he, without any talk, had set to work, and, instead of proclaiming the abolition of slavery, was abolishing it. As soon as he saw that a thing was to be done he began to do it himself.

Next to his unfaltering trust in God nothing could have sustained Brown in his arduous labours better than the absolute confidence and the encouragement he received from the members of his household. "In his own family," writes Mr. Sanborn, "he was always understood." His "earliest, most devoted, most patient, and noblest friend," in his enterprise, was his wife. In heroism and personal devotedness his sons, and his son-in-law, Thompson, were not second even to him. There never was a family more united about a public aim. No wonder Thoreau said:

"I never hear of a man named Brown now—and I hear of them pretty often—I never hear of any particularly brave and earnest man, but

my first thought is of John Brown and what relation he may be to him."

Mr. Sanborn has half promised a supplementary volume on "The Companions of John Brown." It would tell us much concerning this noble family and the few other devoted souls who lived and died in the same cause. Mr. Redpath described these men as "not earnest, but earnestness incarnate"; and their history ought to be written.

The glory of John Brown and of his companions is not that they were instrumental in liberating a race, or that they were on this side or that in politics and public movements, but that they were single-minded. Nothing they were called to do was too lowly to be done faithfully or formidable enough to daunt them. Such men do not merely save men from physical bondage; they are the redeemers of the world. WALTER LEWIN.

A Modern Ideal: a Dramatic Poem. By Sidney Royse Lysaght. (Kegan Paul, Trench & Co.).

THERE are few things more pleasurable, if indeed there be any, than a new poem which is not an echo of old voices; a poem in which the thoughts are fresh, the style natural, and the inspiration true. Such a poem is Mr. Lysaght's. *A Modern Ideal* is a brave attempt to portray human nature, not in the abstract, or historically, or at a distance, but in its actual and present manners and motives. Mr. Lysaght says in his preface:

"In contemporary life he [the poet] should find his best material, and it is his first duty to interpret that beauty, that wonder and pathos of existence, which dwell in the world around him; that beauty which exists in all times, but grants a new point of view to each new age, and to which it becomes more than ever a duty to bear witness when there seems to be any fear of its presence being forgotten."

This may be true, though the deeper secrets of human life are not often discovered by immediate observation. We learn them, as a rule, not from individual men and women, but from types of character, which are both contemporary and past and future; our knowledge of which is mainly a growth of the past. Indeed, Mr. Lysaght's characters, while they are drawn from contemporary life, are necessarily reproductions of these established types. There are three leading characters in the poem—all of them young men—two of whom are seriously bent upon doing some noble work in the world, while the third stands cynically aside, and makes light of the others' enthusiasm, though he recognises their virtue. Even he, however, has moments of better impulses, and in one of these moments he joins the other two in a mutual bond—

"To live in earnest; make our purposes True to the great ideal we have seen;
To work for the work's sake, and not its price;
And take no thought of pleasure, or of ease,
No thought of maiden's smiles, nor wedding wives,
Till we have proved ourselves, and won our spurs."

Of the two enthusiasts, while both are equally in earnest, one is a dreamer and the other is sober-minded and practical. The first

is an artist, the other a philanthropist. The dreamer never loses sight of the ideal. He strives after its attainment with unflinching devotion, but always at impossible heights; and, in the end, achieves nothing outside of himself. His more practical fellow-worker is content to attempt less; but he does what he attempts, and it is by him only that the ideal is fully reached and embodied in act. Each of them is an admirable study; and not less interest attaches to the third, whose falling away from the ideal furnishes some of the most pathetic incidents of the poem. This is a mere indication of the author's purpose. The poem has scarcely any plot, and it needs none. Some of its finest passages are the records of the unspoken thoughts of the characters. It is in some of these thoughts, and in other distinct passages of thoughtful observation, that the great charm—the very high merit—of the poem consists. The difficulty one feels in reviewing the poem is not that of finding something to quote, but of doing justice by limited extracts to a book which contains so much quotable matter. Here are companion passages; the first, spoken by Pilgrim, the dreamer, the next by Stafford, the practical philanthropist:

"As ships, which pass each other on the sea
On different tacks, might to a careless eye
Seem seeking different goals, yet steadfastly
Are beating up toward one distant port,
And fighting the same head-wind,—so we pass
By different ways in search of one great end.

I find that work in art—
Each smile on a fair face, each flower that fades,
Is worth the keeping if we knew but how;
And every life has something of its own,
Gleans some new truth, finds something beautiful,
Worth giving to the world. So never yet
Grew sweeter in my soul the song of life,
Or holier its music, but there came
Desire to treasure something of the joy,
And keep for ever something of that song."

Now Stafford:

"Your work is found. What nobler, if you make
Your soul a harp æolian, by whose strings
The common wind of the world is made a song?
Far other is the work I have to give.
God's world is full of sad hearts needing cheer,
Of feet weary with the weary road,
Of little children who forget to smile.
I cannot rest:
The song of life becomes a battle cry,
And, before God, I swear to stand for the poor!"

Here, again, is a beautiful passage:

"The sweetest sounds
Are those most near akin to silences,
Such as sea-whispers rippling at the prow
When the loud engine ceases; muffled bells,
Or echoes of a far-off wave of song
In mellow minsters; and the sweetest thoughts
Are those far whispers of humanity,
And love and death, which one can never hear
Amid the mighty voices of the world."

The following is spoken in reverie by the cynic, Grey, as he watches a regiment of soldiers pass along the street, and a crowd after them:

"'Tis a poor world, a bad mismanaged world,
A very feeble, yet most humorous world—
Man in the foreground, playing the buffoon;
Satan behind him, grinning; and around,
The empty theatre of vacant space.
Here are brave fools departing for the war,
To fight for payment, and the crowds look on
And cheer them, and the stagnant city blood
Glowers for a moment, though they know not why—
No wrongs of theirs are now to be avenged."

This is a passage of self-examination by Pilgrim:

"Ah, the want, the cannot be!
Has, then, my soul lost something, or but won
Clearer perception, that I stand aloof,
A mere spectator, looking upon scenes
Whose life was part of my life, which were me,
Before I saw myself? Alas! man builds
A prison-house of self about his soul,
Which narrows daily, like the torture-room
That shrank upon its victim, inch by inch."

Grey very aptly describes his friends' courses and his own as follows:

"What of the bond we made, and our ideal?
What of the others, and the work they choose?
Herbert, good steadfast Herbert, will not turn.
Duty to him is easy and defined;
His path through life is like a turnpike road
With walls on either side, and little fear
Of treading dangerous ground, or seeing sights
To make him pause thereon. So, like a horse
With blinkers on, he plods his useful way,
And is not likely to take fright at stones,
Or fancy they are devils. Pilgrim's path
Is on the mountains, and by crag and stream,
In twilight lands unreal; and I must tread
The world's great wilderness, which lieth bare
With scarce a flower which has faded not
Under the blazing noonday light of truth."

The following is a confession by Grey:

"My heart is not as clean as it was then;
And when I first began the soiling of it
It cost my conscience something, as a boy
Grieves at the first blot in the copy-book
He meant to keep so clean, but afterwards
Is careless of how many more he adds."

And this is another:

"I have been
A kind of loafer at the gates of hell,
With sentimental thoughts of Paradise."

There are some charming girl-characters in the poem. It also contains admirable lyrics, one or more of which I should much like to quote; but I refrain, because of the length to which my quotations have already gone. There are besides vivid pictures of the darker side of human life in a great city. In these the author shows an amount of dramatic power of which little evidence is furnished, because there was little need for its display, in other parts of the poem. *A Modern Ideal* is unquestionably a poem of very great mark, and a distinct gain to contemporary literature.

GEORGE COTTERELL.

TWO AMERICAN BOOKS ON BIBLICAL CRITICISM.

The Pentateuch, its Origin and Structure: an Examination of Recent Theories. By Edwin Cove Bissell. (Hodder & Stoughton.)

The Hebrew Feasts in the Relation to Recent Critical Hypotheses concerning the Pentateuch. By William Henry Green. (New York: Robert Carter & Brothers.)

It is a hopeful sign for American scholarship that a professor in a denominational college should attempt at least to enter upon the discussion of Wellhausen's criticism with Wellhausen and his school "on the plane, and with the terms, of their own choosing" (preface, p. iv.). Prof. Bissell's attention was specially drawn to Pentateuch criticism in the exegetical societies conducted by two representative scholars (Delitzsch and Guthe) at Leipzig. In view of the "startling conclusions" of Wellhausen, he "felt bound to give reasons for his faith in

an Old Testament revelation." Wellhausen, then, it seems, subverts the faith in the revelation conveyed to us in the Hebrew Scriptures. If this view be mistaken, Prof. Bissell's work will have to be recast. The present writer believes it to be, in fact, mistaken, and on this ground declines to enter into a criticism of the book, while heartily recognising its utility as a collection of facts and arguments. The author's tone and style, as most academical students will admit, is not equal to his learning. There may be nothing quite so bad as the phrase, "atrocious misrepresentation," quoted (and sanctioned) by the author from another American critic; but anything in worse taste than many impassioned sentences, especially in the introduction, can hardly be conceived. It would be just as easy to turn the tables on Prof. Bissell; but we in England are beginning to learn that from both sides in criticism and theology there is much to learn, and to distrust equally a self-satisfied orthodoxy and a self-confident rationalism. The papers or chapters on which the author lays most stress are those numbered iii.-vi., dealing mainly with the origin and relationship of the laws in the Pentateuch. Like Dr. Edersheim in his recent *Lectures*, he acknowledges much indebtedness to the articles of Hoffmann, and claims for his own work the merit of a completeness equal to that which distinguishes Hoffmann's. No English student will neglect these chapters, in spite of what some will consider the unhistorical habit of mind so painfully obvious in his conclusions (see e.g. p. 245). The seventh paper is concerned with Deuteronomy. Short work is here made of historical criticism. The eighth, ninth, and tenth treat of the arguments drawn from the prophets, the historical books, and the psalms. But perhaps not the least useful chapters are the historical sketch which begins and the catalogue of books of reference which closes this conscientious but disappointing volume.

The second volume mentioned above, which contains eight lectures delivered at Newton Theological Institution, is more important. Dr. Green, of Princeton, is an uncompromising conservative critic; but the combined weight of his learning and his position makes anything that comes from his pen worthy at least to be consulted. Tradition never had an abler advocate, setting aside Hengstenberg and Pusey, than Dr. Green; but he has not the art of making his readers feel that he regards them as fellow-students and possible fellow-labourers.

T. K. CHEYNE.

NEW NOVELS.

For Maimie's Sake. By Grant Allen. (Chatto & Windus.)

Barbara Philpot. By the Hon. Lewis Wingfield. In 3 vols. (Bentley.)

My Royal Father. By J. Stanley Little. In 3 vols. (White.)

Fiesole. By Beatrice Ley. In 2 vols. (Quaritch.)

Leaven of Malice. By H. Evelac. (Sonnen-schein.)

Amoret. By Charles Gibbon. (Maxwell.)

Our Town. By Frank E. Emson. (Bevington.)

Wassili Samarin. By Philippe Daryl. (Paris: Hetzel.)

IN *Babylon* and in *Philistia* Mr. Grant Allen proved his ability to construct an interesting plot, and to sketch graphically certain familiar types of contemporary English life. In his new story—"a Tale of Love and Dynamite," as it is styled in the sub-title—he has undertaken a more difficult branch of fiction, the analysis of a psychological problem. *For Maimie's Sake* is a book that every one who has made acquaintance with the stories signed by "J. Arbuthnot Wilson" will naturally take up with pleasure. Pleasurable anticipation soon becomes interest, and this interest—with most readers—must rapidly grow into absorbed attention. For, though the evolution of the plot is in a large measure subordinated to the presentment of the central idea, it is quite engrossing enough to attract even the wariest novel-reader. Where the present writer would find fault with it, is not because of its lack of ingenuity, for ingenious it certainly is, but rather on account of certain weak points in the working out of details, which the author would probably have escaped or rectified had he not written with his mental gaze too exclusively fixed on the puzzling personality of his heroine. I wonder if Mr. Grant Allen ever made the acquaintance of Véra de Trehoff in Mr. W. M. Hardinge's strange romance, *Clifford Gray*, or of Phyllis Fleming in the most delightful of all Messrs. Besant and Rice's charming stories? For Maimie Llewellyn has some affinity, probably unconscious, to those creations—types they certainly are not. Like Phyllis Fleming, she is brought up in absolute unconventionality. Where the former was instructed without being taught how to read, Maimie is educated in total ignorance, not only of religion, but even of religious forms, and has been induced to regard all clergymen—in the words of that quaint original, her father, Captain Llewellyn—simply as "devil-dodgers." The humour throughout the first part of Mr. Allen's story is delightful. The reader falls in love with laughing, lovely, unconventional Maimie almost as quickly as do Jocelyn Cipriani, the famous artist, and his wife Hetty—who have come to King's Silbury for change and rest, and to enjoy the sea air. Before their advent, Maimie—the pride and delight of all the Silburian fisher-folk—has known nothing of the outer world save what she could glean from an Oxford tutor and his reading party during two or three successive summer "vac." This tutor, Adrian Pym, she falls in love with. But she also loves *all* "the dear blushing undergraduates"; and, as we find later on, is prepared to love every pleasant male creature with a catholicity of appreciation truly astounding. One day the old captain is drowned, and Maimie is left alone in the world. She goes to London with the Ciprianis, and, despite one or two intermediary love-episodes, finally marries Sydney Chenevix, a famous specialist in explosives. It is from this point that the dramatic interest intensifies. It would not be fair to disclose the plot further; but many strange things occur to Sydney Chenevix and his Nihilist assistant, Benyowski, to Maimie and Adrian Pym, before the closing scene,

which leaves the reader strangely puzzled as to the real nature of the heroine. One of the strongest things in this romance is the account of the unexpected visit of his degraded and drunken wife to Adrian Pym in his college rooms; indeed, the character of this outwardly cool and cynical Oxford tutor is conceived with genuine insight and delineated with remarkable skill. There are several slips in the narrative; for instance, the cashing of a cheque to a stranger at a bank some weeks after the known death of the person whose signature it bears, the sending of books for review to Benyowski by the editor of a paper who knew nothing of him except that he was a Polish refugee. But only once, so it seems to me, has Mr. Grant Allen lost his cunning when dealing with the heroine herself. It would have been altogether foreign to Maimie to cast "a piercing glance into the dense fog" around her when she accidentally meets her old lover on Primrose Hill, fearful of observance. To me this single "aside" seems fatal; for the moment the reader ceases to believe in the heroine's frank indifference and complete unsuspiciousness of wrongdoing, that instant Maimie no longer seems a fascinating perplexity, but a true daughter of Lais.

The sub-title of Mr. Lewis Wingfield's new work is "A Study of Manners and Morals," and a very able and fascinating study it is, as well as a romance full of interest and excitement. The events described occur within the decade from 1727 to 1737, and with many familiar personages we seem to resume an acquaintance that differs from previous knowledge only in so far that it is much more intimate. George II. and Queen Caroline, Sir Robert Walpole and Bolingbroke, Colley Cibber and Gay, and many others whose names are eminent in the chronicles of history and literature, move before us with an air of reality that is convincing. The author has drawn, for the story of Barbara herself, upon the careers of two celebrated stage beauties of the eighteenth century—George Anne Bellamy and Sophia Baddeley; but, unlike either of these brilliant "madams," Barbara Philpot is at heart a true woman, and though she falls, falls never irretrievably. Her adventures and those of her friend, Charlotte Charke, seem incredible in these less turbulent days; but, as a matter of fact, they really happened. Gervas, Lord Forfar, one of the few really fine men whom we meet in these pages, is to some extent founded on Wyndham, while Lord Belvedere and Pamela, though entirely fictitious, are evidently very closely based upon characters in the comedies of Cibber and Farquhar. The rest, according to Mr. Wingfield, even down to Glory Kilburne, the Clink scavenger, are personages who actually existed. The charm of a novel of this kind depends greatly on the author's thorough familiarity with the period of which he treats, and on his power of vivifying with imagination and *vraisemblance* what would else be an unattractive chronicle; and in neither qualification is Mr. Wingfield wanting. Moreover, he can tell a story well—a matter that not a few novelists seem to overlook.

Why Mr. Stanley Little called his new book *My Royal Father* is not very clear. There is in

it some reference to Charles II., it is true; but the title is one of those misnomers which are so much in vogue. Almost equally puzzling is the minor portion of it, "A Story for Women." Is it not proclaimed from the house-tops that *all* novels are stories for women? And in these days, when almost no work of fiction appears without some strong-minded lady or some advanced views on the marriage-laws, is it not somewhat out of place so to specialise any one romance which differs from the average in no important particular? Mr. Little's story is interesting, though the plot is neither original nor very ably evolved; and he shows a respectable faculty for character-drawing, combined not infrequently, however, with a curious lack of knowledge and of insight. It is probably because it is specially meant for women—young women, presumably—that the English gentlemen and gentlewomen of the story for the most part rejoice in such names as Sir Cecil Verschoyle Le Seur d'Aubigné Le Seur—fortunately appearing after his first introduction simply as Sir Verschoyle d'Aubigné—Raymond Fitz-Charles, Malcolm Cyril Eustace Viscount Sarcenet, Elfreda Alwynne, Laone, and so forth. The third volume of *My Royal Father* is so much superior to its predecessors that we feel it to be a pity Mr. Little loitered so long by the way before really girding up his loins. There is much in it worth reading, some portions that even deserve warmer praise; and its faults are, perhaps, mainly due to that cause of widespread ruin in fiction—the three-volume system.

In her new story, *Fiesole*, a rather foolish title to give to a romance, Miss Beatrice Ley affords English readers many entertaining pictures of the life of the poorer classes in Tuscany. The author has the great advantage of thorough familiarity with all concerning which she writes; and especially admirable is her delineation of Colomba, the pretty, ignorant, foolish, passionate, selfish, yet withal true-hearted, little *contadina*. To one who knows the Florentines and Fiesolani, there is much pleasant reading in these two volumes; but it is doubtful if the ordinary novel reader will find them attractive. But that they are meant for the latter is evident from the fact that they are embellished (?) with seven photo-lithographs, unpleasing to one familiar with the places represented, and distinctly unillustrative to those unacquainted therewith.

In his *Leaven of Malice* Mr. Evelac has outlined places and characters which he evidently knows well. The local colouring is good and the Scottish dialect is successfully used, and several of the minor personages appeal at once by their typical veracity. There is a pretty considerable "leaven of malice" in the plot, which is better than its literary development in the hands of the author.

If *Leaven of Malice* is simply an average unattractive work of fiction, it is at least free from many of the technical flaws that disfigure Mr. Gibbon's *Amoret*. The latest romance of this prolific novelist undoubtedly belongs to the "ninepenny dreadfuls," though not so absolutely unreal as most of its fellows. It is full of misprints: the printer is probably

responsible for most of these, but at the author's door must be laid such slips as "between you and I" and others equally noticeable. To the large public, however, to whom sensation is everything and grammar and style of little or no importance, *Amoret* will probably be welcome.

Mr. Frank Emson's aim in *Our Town* is to give a graphic picture of provincial life from a humorous but, at the same time, not untruthful point of view. He has relied too much on the comical appropriateness of certain fictitious names—Slowborough, Mr. Croaker, Mr. Whackham the schoolmaster, Mr. Crummet the baker, Miss Screecher, and the like. But the humour is genuine all the same, when it is humour: frequently it is only broad fun, occasionally mere farce. But there is much more in *Our Town* than is customary in books of this kind, and it is well written.

There is a very marked contrast between *Wassili Samarin* and the five last-named volumes—the difference between the work of a skilled journeyman and that of a clever apprentice. M. Phillipe Daryl is best known in this country by his suggestive *La Vie publique en Angleterre*; but he is known in Paris as a clever story-teller, though *Wassili Samarin* is, if we are not mistaken, his first romance of length. The plot of this novel, if not actually new, is sufficiently intricate to enthrall the reader's attention, and the narrative is exciting and well told. M. Daryl's style bears no resemblance to that of Paul Bourget, Edouard Rod, and other representative men of the latest school of French fiction. It lacks grace of workmanship, and the author shows perhaps little subtlety of insight; but he at least thinks and writes robustly, and finds ample employment in the study of the ordinary springs of human action. On the whole, most sane people are likely to prefer the method of an "outsider" like M. Daryl to the dubious one of M. Zola. I do not think the girl-man, Wassili, would have fared well in the hands of the author of the *Confessions de Claude* or *Thérèse Raquin*.

WILLIAM SHARP.

CURRENT LITERATURE.

The Literature of Egypt and the Soudan. By Prince Ibrahim-Hilmy. Vol. I. (Trübner.) In this carefully compiled, comprehensive, and well-printed bibliography, Prince Ibrahim-Hilmy has produced a work of reference which must henceforth be indispensable to every student of the history and literature of Egypt and what is now called the Soudan. Be his topic ancient or modern, philological, archaeological, theological, political, or artistic, the seeker will here find ready to his hand a wonderfully complete list of every work in every language which bears upon the subject of his particular studies. Nor is the field of Prince Ibrahim-Hilmy's bibliography limited to such publications as are ordinarily classed under the head of "works." Fugitive notes, articles and letters in journals, reviews, and in the transactions of learned, and even of private, societies; privately autotyped essays, such as M. E. Drouins' essay on *Les Hébreux en Egypte*; Parliamentary papers; ancient Arabic, Hebrew, Coptic, and other MSS. in the museums of Europe; Egyptian and Ethiopic papyri; summaries of previous bibliographies; military, commercial, and financial reports; everything,

in short, from the most abstruse and ancient to the most practical and modern, finds its place and its record in these pages. Very welcome to many who are engaged in works of research, as well as to architects, artists, and other specialists, will be Prince Ibrahim-Hilmy's lists of miscellaneous MSS., maps, and drawings relating to Egypt in the British Museum, of which there exist no published catalogues. These comprise the private collections of various travellers, including the innumerable and valuable portfolios of plans, elevations, sections, and measurements of tombs and buildings; the copies and squeezes of inscriptions; the maps, panoramic views, and sketches; the journals, scientific observations, philological notes, extract-books, tracings, &c., made by the late Robert Hay, as well as other maps, journals, letters, drawings, &c., by Bonomi, Burton, Catherwood, Burckhardt, and others. For all this information, not otherwise attainable except at the British Museum, students may well be grateful. It is, of course, impossible that there should be no omissions in a compilation of such vast extent and of so miscellaneous a character; but, in so far as the work may be judged from the examination of this first volume, such omissions are comparatively few. We note, for instance, that, while the English version of Dr. Birch's admirable paper, entitled "Le Roi Rhampsinité et le Jeu des Dames," is duly recorded under date 1868, the French original, published in the *Revue archéologique* 1865, is omitted. So, also, the same author's two little handbooks to the Egyptian galleries appear under "British Museum," with a cross reference to "Birch," but are, nevertheless, missing from the list of his works. Neither do we find any entry of the following: Bonomi's "Catalogue of Egyptian Antiquities belonging to the late Robert Hay," 1869; Dr. Dillman's *Gedächtnissrede auf K. R. Lepsius*, 1885, and the same author's thesis, "Über Pithom, Hero, Klysma nach Naville," published in the *Proceedings of the Berlin Akademie der Wissenschaften*, 1885; Ebers's essay on "Antichità Sarde," printed in the *Annali di Correspondenza Archeologica*, Roma, 1883; Miss A. Keary's *Early Egyptian History for the Young* (1863), and the same writer's work, entitled *The Nations Around* (1870). Though entered under About, *Le Fellah* should surely have had a reference under "Fellah" at p. 230; and, although both will doubtless be found in their places under T and W, Thackeray's *Journey from Cornhill to Grand Cairo* and Sir Erasmus Wilson's *Cleopatra's Needle* would have been the better for references under "Cairo" and "Cleopatra." Under "Egypt" we look in vain for a host of works, which will, of course, be found in vol. ii., under the names of the authors, but which should unquestionably be noted in cross references for the benefit of such as know the books by their titles only. That there should be no list of anonymous miscellanea under A, and no reference to the *Encyclopædia Britannica*, or to any other encyclopædia under letter E is, perhaps, an intentional omission with a view to economising space, but it is to be regretted. We also observe a few misprints—as "Gournah" for "Gournah" at p. 71; but these are few, and the printer's share in the work is well done. We look with especial interest for the second volume, which, beginning with the letter M, and going on to the end of the alphabet, will necessarily contain information of particular value to students of Egyptology.

The Bibliotheca Dorsetiensis of the Rev. Charles Herbert Mayo (privately printed at the Chiswick Press) deserves the warmest commendations of the biographer and the bibliographer. The system of classification which the author has adopted will not find favour in the eyes of every member of the latter class; but the care

taken in describing the volumes mentioned in its pages will meet with warm approval, while the biographer will readily acknowledge that he owes the zealous compiler a debt of gratitude for the notes on the life and death of many of the authors. The work is complete in its design, and, so far as we have been able to test Mr. Mayo's labours, accurate in execution. It even includes particulars of such productions as the estate catalogues issued by the local auctioneers, election hand-bills and poll-books; and, as might be expected, the election squibs on the great Dorset contest of 1831 (when Mr. Calcraft won the victory which ultimately led to his self-inflicted death) are very numerous. The details of the several acts of Parliament relating to the county, and of the various newspapers published within its border—and one of these papers, viz., the *Sherborne Mercury*, was for years the chief means of spreading information in the West of England—are given with commendable fulness. One noteworthy feature of the undertaking is the list of the printers of Dorset. This is a point of detail which Mr. Mayo has been the first to adopt in county bibliographies. The present volume is confined to the "printed books and pamphlets relating to the history and topography" of Dorset, but the author promises to furnish "an account of the writings of natives and inhabitants of the country in the various paths of literature." And when this second part of his labours shall have been issued to the public, Dorset will rank next to Cornwall in the possession of a work which does justice to the children whom it has reared and the strangers whom it has adopted. Such volumes as these are of great benefit to the literary world.

MR. CLEMENT BOASE has printed for private circulation seventy-five copies of a catalogue of the books and pamphlets in his library, "by certain of those in the fellowship of the apostles since their restoration in 1835, with an appendix of the publications *contra* Irvingism." The list is not constructed on the principles of orthodox bibliography, but its usefulness will be readily acknowledged. It forms a very good basis for such a superstructure on Irvingism and its professors as that treated by Joseph Smith in his admirable catalogues of books written by, or against, the members of the Society of Friends. The chief Irvingite writers are John B. Cardale, who died a few years ago; Thomas Carlyle, the advocate; Henry Drummond, the well-known banker and politician; and Edward Irving himself; and the lists of their works as given by Mr. Boase must be all but complete. About twelve hundred publications, in all, are entered in his catalogue.

WE have received a copy of Mr. Walter D. Jeremy's volume *The Presbyterian Fund and Dr. Williams's Trust* (Williams & Norgate), and have found it to be, by its method, a very type of systematic study in the by-ways of history. For certainly a record of the origin and administration of two funds so important as those of the "English Presbyterians" and of Dr. Williams's Trust has a right to be called history; it touches political and ecclesiastical history at many points, and deals with important interests, some of which have been in existence for two hundred years. The Presbyterian Fund is practically Unitarian. It was the first result of the passing of the statute 1 William and Mary, c. 18, commonly called the Act of Toleration, by which, as Mr. Jeremy reminds us, trusts in favour of nonconformity came under the protection of the law. The fund was constituted in 1689, and chiefly through the instrumentality—nay, in part also through the gifts—of that Dr. Daniel Williams, a friend of Richard Baxter's, who, in 1711, founded, by will, the noble trust which bears his own name.

The objects of both funds, though they may not precisely coincide, 'very much overlap. Broadly speaking, they are educational and philanthropic, and for the support of ministers. More exact than that in our definition we do not require to be; for Mr. Jeremy is exactness itself. Dr. Williams was a native of North Wales, sometime a minister in Dublin and sometime in London. He reckoned himself an orthodox Dissenter—as orthodox, perhaps, as Richard Baxter—yet Socinianism was clearly, we are assured, the natural outcome of his principles and action. To an even wider public than are aware of the existence of his trust he is known, we suspect—however vaguely—through the library which bears his name. This was long located in an old mansion in Redcross Street, and more lately has been transferred to Grafton Street, Gower Street. It consisted of five or six thousand volumes in Dr. Williams's own time; and, as the bequeathing of it seems to have been an after-thought in Dr. Williams's will, he made no provision for its increase, though he did for its housing. Yet now, thanks in part to the generosity of many trustees, it contains about twenty-five thousand books, and receives an increase of two hundred every year. But only an exceedingly small proportion of the trust money is devoted to its maintenance. Mr. Jeremy points out that in the main the objects to which the money is devoted are, even to-day, though of so old a devising, such as are wont to receive support, and such as thoroughly deserve it; though as regards certain details this undoubtedly does not hold good, "the New England Society," which came in for a modest portion of Dr. Williams's provision, no longer requiring, we surmise, any aid in the support of itinerant preachers in "the English plantations" for the "good of what pagans or blacks lie neglected there," nor, presumably, in order that "the college of Cambridge"—John Harvard, its founder, was, we believe, a contemporary of Dr. Williams—may be enabled "to get constantly some learned professor out of Europe to reside there." The American Cambridge has "learned professors" now, who do not come "out of Europe." We have already praised Mr. Jeremy's exactness of method; belonging to it, we may add, is his lucidity of narration. And his investigations, which his position as treasurer of the Presbyterian Fund has allowed him to make thorough, must have been continuous and laborious. He gives a precise account, so far as possible, of everyone prominently connected with either of the two funds from their foundation; and many are eminent men. Here he eschews literary ornament, but the introductory matter is more than once made inviting by reason of the style. Indeed, the book appears to us to be in all respects well done.

The Raven. By Edgar Allen Poe. With Literary and Historical Commentary, by John H. Ingram. (George Redway.) Mr. Ingram, whose name is associated with that of Poe—at least in this country—in somewhat the same way as the name of Lord Houghton is associated with that of Keats, has here collected in a handsome volume a quantity of curious information regarding Poe's acknowledged masterpiece. If we abandon—as we probably must—the poet's own story of the genesis of the poem, it is a legitimate speculation to consider what suggestions he may have received from external sources. That the stanza form, the conception of the refrain, and even some of the images came from Mrs. Browning is certain. But we cannot admit that the claim here set up on several grounds for indebtedness to an American rhymist of the name of Pike is anything more than an ingenious hypothesis. Mr. Ingram has added specimens of the most accepted translations of *The Raven* into French and German, an account of some absurd fabri-

cations to which a popular work seems ever to be exposed, a few of the best parodies, and a brief bibliography. We regret that he has also found a place, in a book that is otherwise attractive, for a doggerel Latin version, which is made almost unintelligible by transposition of the stanzas and by an abundant crop of misprints. Here is an example *literatim* of what Mr. Ingram has had the courage to reproduce:

"Augmans hoc considerebam, froferens vocis nihil
Ad volucrum, jam intrumentem pupulis me flam-
meis."

The Pleasures of a Book-Worm. By J. Rogers Rees. (Elliot Stock.) Mr. Rees has chosen a good title, and he has brought together much gossip that will interest those who are anxious about the externals of modern books of "preciousness." But we must beg leave to tell him that his title and his contents do not agree. No book-worm proper, such as would be recognised by Mr. Blades, would dare to feast upon any book produced within this century, under penalty of death by poison. Nor can we feel ourselves entirely safe under Mr. Rees's literary guidance. When quoting, *à propos* of nothing in particular, Charles Lamb's humorous assertion that cave-men, having no candles, must have passed their evenings unenlivened by the interchange of wit, he attempts to improve upon the original by spreading the jest over an entire page, in a style which is evidently intended to emulate that of "Elia." Again, when writing such a simple word as "man," he thinks it incumbent to add "a forked radish, with a head fantastically carved, as *Carlyle* calls him." Falstaff had a meaning when he applied these words to Justice Shallow.

The Longfellow Collectors' Handbook: a Bibliography of First Editions. (New York: Benjamin.) This little book is conceived on the same plan (though less elaborate) as Mr. Johnson's *Hints to Collectors of Original Editions of Thackeray*. In one respect it is still more interesting, for little is known in England of the form in which Longfellow's poems first appeared. We are more familiar with unauthorised reprints. The compiler has done well to append the educational works written or edited by the poet in his early days. We believe that the book, which is an admirable specimen of American typography, can be obtained in this country from Mr. Sabin, of Garrick Street.

Glossary of the Cornish Dialect. By F. W. P. Jago. (Truro.) The Glossary occupies pages 105 to 326, and shows Mr. Jago to have thoroughly mastered his subject. Many of the articles are highly curious. What can be the meaning of the words he gives under *Ena, mena, out*? I will quote only the first portion of his remarks:

"A row of children stood facing another child, and the latter, pointing to each in succession, said these words in an ordinary voice, except the word 'out,' which was shouted.

Ena, mena, mona, mite,
Bascalara, hora, bite,
Hugga, bucca, bau;
Eggs, butter, cheese, bread,
Stick, stock, stone dead,—Ouv."

One more specimen—it is the article on Cornish Pies:

"These are various, toothsome, and wholesome. Some are peculiar. It is a moot question which is the better, a Cornish pie or a Cornish pasty. Here is a list of a few pies:—1. Squab pie. 2. Fishy pie. 3. Star-gazing pie. 4. Conger pie. 5. Parsley pie. 6. Herby pie. 7. Lamb-y pie. 8. Piggy pie. 9. Nattlin pie. 10. Muggety pie. 11. Likkey pie. 12. Tetty pie. 13. Giblet pie. 14. Taddago pie. 15. Bottom pie. 16. Sour-sab pie. They say that the Devil would not venture into Cornwall, fearing that the Cornish might put him into a pie. They use pepper instead."

The book is chatty and sprightly, and the

chapter on the decline of the ancient Cornish language is full of information of all kinds. Especially interesting to the student of English is the long list of "Words in the Cornish dialect compared with several which are found in the writings of Chaucer." The volume can be most heartily recommended to all those who wish to acquaint themselves with the Cornish people and their ways, particularly of speech.

St. George and the Dragon (Wyman) is the attempt of some student of local antiquity, whose name is veiled under the not very fragrant pseudonym of "Guanon," to give a local habitation in the westernmost division of Cornwall to the world-wide legend of St. George overcoming the dragon. The story tells how the young hero from the solitudes of Zennor met and conquered the monster that was ravaging the peaceful districts of Penwith, married the daughter of the Duke of Cornwall, and was—last stage of all—buried under a Kistvaen on the summit of one of the wild hills near the church of the parish of Zennor. Many of the most picturesque spots within the limits of this beautiful district are faithfully and lovingly described in these pages, and many topographical facts which may be novel to those unacquainted with the ordinary text-books on Cornwall are embodied in the notes. The author is so anxious to mention in his work all the points of interest around Penzance that he expresses his regret at only being able to allude in a passing sentence to "those marvels of engineering skill, the lighthouses which border this dangerous coast," an omission which can scarcely detract from the verisimilitude of his conception. Though there are some well-written passages in this legend, it is not invested with sufficient interest to keep the reader's attention from flagging long ere its close. For a theological student the chief point of novelty is the conjecture that St. Paul visited Cornwall. The lover of literature will start with surprise at the statement (p. 5) that William Lisle Bowles was an American poet.

THE "National Library," which Messrs. Cassell began to publish with the present year, has now reached its seventh weekly volume. This is Mackenzie's *Man of Feeling*, a book, we suspect, more talked about than read. It was first published some three years after the death of Sterne, from whom its inspiration came; and its author lived on till 1831, and left a son who died but the other day, after a distinguished career in the Indian civil service. We cannot commend the introduction written to this reprint by Prof. Henry Morley. To say that *The Man of Feeling* is "a serious reflection of the false sentiment of the Revolution" is as great an error in literary criticism as to give an "index to tears (chokings, &c., not counted)" is an error of taste. To the series in general it is pleasant to be able to give unqualified praise. Not least do we admire the boldness with which Macaulay's famous essay on Warren Hastings, probably the most popular piece of sustained prose in the language, was followed by Roscoe's translation of Silvio Pellico's *Le Mie Prigioni*, which thousands must now have heard of for the first time. The series is issued both in paper at threepence, and in cloth at sixpence. Except for permanence, the latter binding has no advantage, for the paper cover is stoutly stitched on, and is in itself ornamental. We can imagine no better gift—to a young apprentice, let us say, or to a colonist remote from libraries—than a subscription to this interesting series. With all our natural respect for newspapers, we cannot regard with satisfaction their growing tendency to supersede books among the public of all classes. It is from books, and not from newspapers, that the humanising influences of literature are to be learnt.

NOTES AND NEWS.

CAPT. RICHARD F. BURTON has been created a K.C.M.G.

It has long been known to Mr. William Morris's friends that he has had in contemplation a translation of the *Odyssey*; but it is not true that the work is "nearly finished." As a matter of fact, he is still only in the second book. The metre he has chosen is a kind of anapaestic, and not the same as that of his *Aeneid*.

We hear that Michael Field has in the press a new dramatic work dealing with the Tarquinian legend, which will be entitled *Brutus Utor*.

MR. A. H. BULLEN is writing for the *Musical World* a series of articles on the Elizabethan song-books. These song-books constitute a voluminous literature which has never been thoroughly examined.

MR. ERIC ROBERTSON will, ere long, publish through Mr. Walter Scott an anthology of poems on childhood, collected from three centuries of English and American writers. The work will be called *The Children of the Poets*.

THE Shelley Society, before reprinting Shelley's review, in 1814, of his friend Hogg's novel, *Memoirs of Prince Alexy Haimatoff*, had to ask Prof. Dowden how he was able to identify the review as Shelley's. His answer was: by the entries in Shelley's own diary of 1814, which states that Shelley wrote a review of the novel, and also chronicles the arrival of the journal containing it, the *Critical Review* of December 1814. From another source we learn that Sir Percy and Lady Shelley have entrusted to Prof. Dowden all their papers relating to the poet, and that these include the diaries of both Shelley and Mary Godwin, saying day by day where they were, and what they did. No wonder that Shelley's admirers look forward with longing to the publication of Prof. Dowden's *Life of Shelley*. It will be published this year, if no untoward accident befall.

WE hear that Miss Olive Schreiner ("Ralph Iron"), author of the remarkable *Story of an African Farm*, is writing another novel.

THE Rev. T. Teignmouth Shore has undertaken to edit a series of manuals on the religious difficulties of the day, to be issued under the general title of *Helps to Belief*. The authors of the volumes will include the Archbishop of York, the Bishops of Carlisle, Peterborough, and Derry, Prof. Momerie, the Rev. Brownlow Maitland, and the Rev. Dr. Newman Smyth. Messrs. Cassell & Co. will be the publishers.

In a fortnightly series of twelve "Public Appeals," Dr. Wordsworth, Bishop of St. Andrew's, is about to set forth the urgent necessity of union between the Episcopalians and Presbyterians of Scotland. The serial will be published by Messrs. Macniven & Wallace, of Edinburgh.

A FACSIMILE of William Chafin's *Anecdotes of Cranborne Chase*—a book which has been described as equal to White's *Selborne* for its charming pictures of rural life—is being printed for private circulation by General Pitt Rivers, the present owner of a large portion of this estate. The work is being carried out by Mr. Elliot Stock, who will be permitted to reserve a few copies for collectors.

THE History of Crossaguel Abbey, in Ayrshire, upon which Mr. F. C. Hunter Blair has been engaged for some years past, under the auspices of the Ayrshire and Galloway Archaeological Association, will be ready for issue to subscribers in April. The work, which is in two quarto volumes, will consist of 130 original documents, covering a period from 1200 to 1640, with introduction and notes. Mr. James

A. Morris has written a chapter on the existing buildings, and has drawn thirty large plates of the ruins. Several old prints of the abbey have also been reproduced, and engravings have been made of the seals, royal autographs, &c., appended to the charters.

MESSRS. SWAN SONNENSCHNEIN & Co. announce a volume, by Dr. J. Bowles Daly, entitled *Radical Pioneers of the Eighteenth Century*, which gives a concise account of the popular movements headed by Horne Tooke, John Wilkes, and other reformers, as well as an outline of the manners and customs of the period.

MESSRS. F. WARNE & Co. will shortly publish a revised edition of *Nuttall's Standard Dictionary*, edited by the Rev. James Wood, of Edinburgh, who has been engaged upon it for nearly three years. It will be an etymological as well as a pronouncing dictionary, and will contain numerous illustrations.

THE anonymous author of "The Cheveley Novels" has written a new story called *His Child Friend*, which Messrs. Vizetelly & Co. are about to publish.

MESSRS. SWAN SONNENSCHNEIN & Co. will shortly issue a new edition, in three volumes, of the *Percy Reliques*. The same firm are publishing an *Outline of the History of the German Language*, by Prof. H. A. Strong and Dr. Kuno Meyer, of University College, Liverpool; and a book by Dr. Cockburn entitled, *The Laws of Nature and the Laws of God: a Reply to Prof. Drummond*.

A Stork's Nest; or, Pleasant Reading from the North, is the title of a new work by Mr. John Fulford Vicary, which will shortly be published by Messrs. F. Warne & Co.

MESSRS. GEORGE BENSON and J. E. Jefferson have nearly ready *Picturesque York*, described and illustrated by pen-and-ink drawings. The sketches have been made upon the spot, within the last few years, and give interesting examples of the ancient military, ecclesiastical, and domestic architecture of the city. Some of the buildings have since been pulled down.

MR. W. LOXLEY, of Melton Mowbray, will issue, at an early date, *The History of the Mastiff*, compiled from sculpture, pottery, carvings, paintings, engravings, and books, with remarks by Mr. M. B. Wynn, hon. secretary of the late Mastiff Club.

THE Rev. J. C. Atkinson will contribute to the next issue of the *Antiquary* the first of some papers on place-names dealing with "Common Field-names." In the same journal will be papers on the family of Frenche, quaint conceits in pottery, precious stones, and the antiquity of surnames. This latter paper is by Mr. Folkard, and finishes his study of the subject. Mr. S. R. Bird also writes on "Crown Lands."

THE March number of *Walford's Antiquarian* will contain the conclusion of the editor's biographical sketch of Elias Ashmole, and an article on "Oliver Cromwell's Bible," which has long been in the possession of the family of Lord Chichester. This Bible contains the autograph of Lord Fauconberg, and the initials of Oliver Cromwell, together with a Latin inscription in his handwriting, of which facsimiles will be given.

In the March number of *Time*, Mr. Andrew Lang's amusing skit, "The End of Phaeacia," will be brought to a conclusion. Among the other contents of the same number will be "Two French Cities," by Miss Betham Edwards; "A Legend of Nagasaki," by Miss Gordon Cumming; and "The End of the Whigs," by Mr. B. F. C. Costelloe, who, at the general election, contested Edinburgh against Mr. Goschen.

M. ALPHONSE DAUDET's realistic novel, *Sapho*, has just made its appearance in an English form, with Montegut's illustrations. We hear that the entire edition was subscribed for by the trade before publication.

DR. NORMAN MOORE, the Warden of St. Bartholomew's Hospital, has printed in the hospital reports the *Early Englishing*, about 1400, of the Life of the Monk Rahere, who founded the hospital, with notices of some of his successors, and accounts of miracles of healing, &c., wrought by the saint after his death. The text contains several forms and words of interest: *bil*, the earlier form of our "build"; *ventilate* (who would have expected this in 1400?); *strumpethood*; *unskunfild*, "undiscomfited, or invincible," &c. We believe that Dr. Moore will re-edit the text, with its Latin original at foot, for the Early English Text Society.

DR. M. GASTER, author of *Literatura Populara Romana* (Bucharest, 1883), and other works on Roumanian literature and folklore, formerly lecturer on Roumanian literature at the Bucharest University, has been appointed to deliver the Ilchester lectures at Oxford, on Slavonic literature, this year.

THE University of Geneva announces a prize of 2,000 frs. (£40), to be awarded in 1886, for an essay on the following subject: "A Critical Examination of the Doctrine of Auguste Comte, that the Laws of Physical Phenomena apply equally to Social Phenomena."

FRENCH JOTTINGS.

At the meeting of the Académie française last week, three vacant *fauteuils* were filled up. M. Léon Say was elected by eighteen votes to succeed the Duc de Noailles; M. Leconte de Lisle by twenty-one votes to succeed Victor Hugo; and M. Edouard Hervé by twenty-three votes to succeed Edmond About. Among the unsuccessful candidates were MM. Gaston Paris and Gustave Droz.

At the Collège de France this session M. J. J. Jusserand is delivering two courses of lectures on behalf of M. Guillaume Guizot, the regular professor of languages and literatures of Teutonic origin. One course is upon "The English Novel before Scott"; the other is upon "The Contemporaries of Chaucer." M. Jusserand has published in a dainty brochure (Paris: Leroux) his inaugural lecture in the former course, in which he takes a rapid survey of the romantic element in English literature from the *Brut* of Layamon (1205) to the present time. It will be observed that the French do not interpret the phrase "language and literature" in an exclusively philological sense.

M. RÉVILLE has been appointed chevalier in the legion of honour, in consideration of his "important works in criticism and history." The subject of his course at the Collège de France this session is "The Evolution of Greek Polytheism."

"A MIDSUMMER NIGHT'S DREAM" is now in course of rehearsal at the Odéon. The translation by François Hugo will be followed, and Mendelssohn's music will be given.

THE Duc d'Aumale has just published Vols. III. and IV. of his *Histoire des Princes de Condé*, of which the first instalment appeared so long ago as 1869. They cover the period from the assassination of Henri IV. (1610) to the Battle of Nördlingen (1645).

Les Châtiments, with etchings by L. Flameng, Bracquemond, Champollion, &c., has just appeared in the so-called "Edition nationale" of the works of Victor Hugo. It is to be followed immediately by *Les Contemplations*, and later by *La Légende des Siècles*.

THE commission appointed to publish the Ordinances of the Kings of France has almost ready for issue a first instalment containing the Ordinances of François I., compiled from about 450 broadsheets. It is proposed to publish first a catalogue in two volumes, and then two more volumes giving the full text of the more important documents only.

THE eighth *fascicule* of the Archives Historiques de la Gascogne consists of *Les Frères Prêcheurs en Gascogne au XIII^e et au XIV^e Siècles*, partes II. et III., par C. Douais. As Gascony was then under English rule, some notes of interest to the English historian are to be found here, especially in the chapters relating to the convents of Bordeaux and of Bayonne. Simon de Montfort and Edward I. both appear as benefactors. The former buried a daughter in, and built a dormitory to, the convent at Bordeaux. The latter, with his Queen Eleanor, founded the monastery of St. Sever; and it was from the Dominicans of Bordeaux that he received the Cross, in 1287. There is a curious entry, "Lancastrius praevidens caedem Ricardi Regis," under 1399. Some entries would be of interest to ritualists; and others show that the system of St. Thomas Aquinas was not at once received by the Order. B. Kilwarbius, Archbishop of Canterbury, is noticed as opposing it in 1278; but in 1298 Bernardo de Galhaco (Gaillac) translated Aquinas's works into Greek, at Constantinople. The more private lives of the Albigensian Inquisitors here given contrast with those drawn by history. The study of the Bible is frequently mentioned. The favourite commencement for epitaphs in the Order seems to have been the jingle of *fossa* with *ossa*, known to us in that of the Venerable Bede.

ORIGINAL VERSE.

DEATH UNDISGUISED.*

"O DEATH, thou subtle Proteus, that dost wear
Such shifting shapes in human phantasies,
Fain would I see thy face without disguise,
And know thee as thou art, for foul or fair."
Then Death appeared, responsive to my prayer,
In his own aspect, grandly calm and wise,
With a strange light of knowledge in his eyes,
But kind and gracious—and he blest me there.
And from that day, as friend would walk with friend,
We walk the world together, he and I,
And oft he holds with me high colloquy;
So that the ways of life through which we wend
Are lit with fuller purpose, and the end
And final goal seems blent with the far sky.

FRANK T. MARZIALS.

MAGAZINES AND REVIEWS.

THE February number of the *Antiquary* is the best that we have read for some time. The first article by Mr. W. A. Clouston on "Stories of Noddledom" is excellent. We have seldom read anything funnier. Our only complaint is that the author has made it so short. Mr. Pollard's paper on the "Black Assize" of 1577 at Oxford is highly curious. Most, if not all, the information has been in print before; but the facts required retelling. Apart from the horror of the tragedy, the events detailed have a singular interest as showing how very slowly the idea entered people's heads that filth produced sickness and death. Mr. Folkard writes with ability on "The Antiquity of Surnames." We cannot unhesitatingly accept his conclusions until the names which occur in charters have been classified down to a period at least as late as that of the reign of Edward I. At present, we have not the materials before us

* Designed as the conclusion of a series of sonnets entitled "Death's Disguises."

from which to form a judgment. It would be unfair to criticise Mr. Richard Davey's paper on Beatrice Cenci, as it is only a fragment. We would, however, in all humility ask what documentary evidence can possibly be forthcoming for the statement that the family of the Cenci dates back "to times beyond the Caesars." We have seen often in MS., and we think two or three times in print, pedigrees of certain of our English noble houses with a clearly marked line of descent from Odin on the one side, and from patrician houses of the Roman republic on the other, but it never occurred to us to take these dreams of the heralds in sober earnest.

THE last number of the *Revue de Droit International*, which concludes tom. xvii., 1885, contains four interesting papers of very varied character. The first is from the pen of Dr. G. Rolin-Jacquemyns, late minister of the interior of Belgium. It is entitled "Les Principes Philosophiques du Droit International"; and is, in fact, a critical examination of the principles laid down by Prof. Lorimer in his "Institutes of the Law of Nations," and in his "Principles of International Law." The system of the Edinburgh professor is analysed with a master's hand, and is criticised with a sympathetic judgment; and the author of the paper, having very carefully discussed the general principles of Prof. Lorimer's system, proposes to examine in a future number the application of those principles to the philosophy of international law. The second paper is the concluding article of a series by Prof. Hornung, of Geneva. It is entitled "Civilisés et Barbares," and is in the nature of a protest against the prevalent doctrine of modern civilisation, that its customary international law is not applicable to the relations between civilised states and barbarous races. The author combats more especially the principles on this subject which are maintained by Prof. F. de Martens, of St. Petersburg, in an article in a previous number of the *Revue* (tom. xi., 1879), entitled "L'Angleterre et la Russie dans l'Asie Centrale"; and he concludes by supporting the views advocated by Mr. David Dudley Field, in the *Revue* for 1875, and by Sir Travers Twiss, in his report to the Institute of International Law on the application to Oriental nations of the European law of nations (*Annuaire de l'Institut*, 1880), namely, that civilised nations should commence their education of barbarous races by setting them an example of justice. Dr. Ernest Lehr, professor of law at Lausanne, contributes the third paper, entitled "Les Nouveaux Projets de Code Pénal Espagnol de 1884 et 1885." The present criminal code in force in Spain dates from 1870, when it was adopted provisionally. The projected new code, now under consideration, was submitted by the Spanish Government to the legislative chambers in 1884, and, having been revised by a commission, has been laid before the chambers for their final approval. The author of the paper criticises the projected code at considerable length, and pronounces it to have exceptional value as a scientific work, and to do great honour to the jurists who have compiled it. Further, he contrasts it, in the course of his inquiry, with the codes of Germany, of Portugal, and of the Netherlands, and with the latest project of an Italian penal code. The fourth and last article is contributed by Sir Travers Twiss, and is entitled "Le Canal Maritime de Suez et la Commission Internationale de Paris." The author's treatment of the subject is juridical; and the object of the paper is to show the present state of the international controversy engendered by the Suez Canal, so far as it may be gathered from the discussions of the delegates of the Seven Powers forming the Danubian Hep-

tarchy, who assembled at Paris on March 17, 1885, upon the invitation of the French Government, and in pursuance of a circular despatch from Earl Granville of January 3, 1883. Delegates from Spain and the Netherlands ultimately took part in the proceedings of the Commission, the functions of which were limited to the preparation of a draft treaty. On most of the subjects mentioned in Earl Granville's circular despatch the delegates were able to arrive at an agreement. They differed, however, as to the extent to which the Red Sea and Mediterranean coast-waters of Egypt should be neutralised, as well as in regard to the neutralisation of Egypt itself, and, further, as to the expediency of constituting a permanent international commission of the Powers to protect the canal and to secure the due execution of the treaty. The delegates of Great Britain and Italy were, on the other hand, in favour of investing the existing consular body at Cairo with a collective responsibility to watch over the canal, and to report to their respective governments as to any measures proper to secure the protection and free use of the canal.

OBITUARY.

HENRY BRADSHAW.

MR. HENRY BRADSHAW, M.A., Fellow of King's College, and librarian of the University of Cambridge, died peacefully, but unexpectedly, late on Wednesday evening, February 10. He was fifty-four years of age. Having been educated at Eton and King's College, he proceeded to the degree of B.A. in 1854, was appointed assistant librarian at the university library in 1856, superintendent of the manuscripts in 1859, and was unanimously elected, in 1867, to the office of librarian.

He will not soon be forgotten by those who knew him personally, or by correspondence, or through his writings. It is easy for a man, who occupies the proud position of librarian of a famous university like that of Cambridge, to become known and earn a reputation. But the qualities which secured for Mr. Bradshaw this proud position in 1867 were discerned in him many years before that date, and became only more developed, more marked, more thorough, while he held the post. I do not think that any man had a closer literary intercourse with him than I had for upwards of twenty years in the subjects of bibliography, palaeography, and other library work, in which he so easily remained the master of all. For this reason I venture to write a few words about him as a bibliographer and a librarian, in the conviction that certain circumstances in his career will be more easily explained by what I am going to say than by the usual obituary notices. Before I attempt to do so I will quote from the *Cambridge Chronicle* of February 12, a paragraph written by one of his intimate friends and a Fellow of the same college. It is an eloquent but perfectly true sketch.

"In the death of Mr. Bradshaw, his college the university, and the world of science, has suffered an irreparable loss; but in the minds of his friends, the many who knew him and loved him, this feeling will be, for the present at least, overpowered by the sense of the personal blow which they have sustained. It is the man and the friend, the judicious counsellor, the sympathetic listener, the unselfish worker for others, ever ready to place his time and the stores of his knowledge as well as his judgment and experience at the disposal of those who applied to him, whom most of us will regret more even than the world will regret the scholar, so much of whose learning has, alas! perished with him. To old and young, graduate and undergraduate, Englishman and foreigner, he ever extended the same ready hand of sympathy and aid. There is hardly a student in the fields of learning which he made peculiarly his own who

has not at some time or other come to him for guidance, and found more than he asked, or could have hoped to find; but his heart warmed to genuine workers in any field, and men of learning, whatever was their pursuit, recognised in him a comrade. Nor is it only such men who will have cause to regret him. A man of strong feelings, capable both of warm attachments and hearty dislikes, he had the faculty of binding to him most of those with whom he came in contact with the bonds of an affection such as it is given to few men to arouse. Many men have been more widely known, many could boast of a longer list of acquaintances, but there are few who have had more real friends, few over whose grave will be shed more genuine tears."

I hardly ever met, or endeavoured to meet, Mr. Bradshaw in private life. But in the library we spent many hours together. There he was always my willing teacher, guide, and counsellor in all the literary concerns which I submitted to him; and I had become so dependent upon his advice and guidance that when a day passed and I did not see him in the library I felt uncomfortable. I have lost him now, and I feel as if I had lost my right hand. The two chief aims of Mr. Bradshaw's life were (1) to raise the university library to such a condition that it might be regarded as one of the richest and best regulated and best catalogued libraries in the world; (2) to make a descriptive and model catalogue of all the incunabula stored up in the library, on the basis of which all future catalogues should be compiled. But the processes whereby he expected to obtain these results were extremely circuitous, far-spreading, minute, thorough, and elaborate. He was a master architect, who could not, and would not, begin his actual work until he had surveyed inch by inch the localities where his structures were to be built, inspected the near and more remote surroundings, gathered together all the materials necessary for the execution of his plans, and inventoried even the smallest item. To accept help in such stupendous work, or to do anything off-hand, was out of the question. His life has been comparatively short, and I believe that he always felt that it would be so. But he ever acted as if the end would never come. He was never in a hurry. He filled large quantities of foolscap with pressmarks and various annotations, which he loved to describe and explain to me (and no doubt to others) as his "hand-lists," and as the bare outlines of his plans, wherein he intended to fill up the details gradually. Unnecessary as they might appear to others, he himself considered them essential to his plans, and he would not entrust the labour of making them to others. He would do everything himself, so as to be able to lay his finger, at any moment, on anything that he wanted. No drudgery was too mean, no labour too heavy for him, if he thought that such work afforded him the means of learning something, however little that might be. And certainly he succeeded in storing up, in a marvellously retentive memory, a vast mass of knowledge, which would enable him eventually to accomplish his great plans, while, in the meantime, all this learning was at the service of all who were willing to make use of it. His elaborate system of working he considered absolutely necessary for any man to adopt who wished to train himself in the subjects he had mastered. In 1868, when he undertook, at my request, to initiate me into the mystery of quires and the collations of incunabula, he astonished me by requiring me to begin with transcribing from some old library class catalogues short titles of all the incunabula preserved in the university library. Such work seemed repugnant to me, and pure waste of time. So I struggled hard to persuade him to dispense with it, and to introduce me to the books themselves. But he

would tell me that if a man objected to do some drudgery, no amount of his teaching would avail to put things into his head. And when at length he consented to forego the making of this first "hand-list," he was evidently convinced that no good would result from his teaching.

It was about this time that Mr. Bradshaw astonished the librarians of the Royal Library at the Hague by his letters to them on the incunabula of the Low Countries. Mr. Holthrop, the librarian of the Hague Library, had published, in 1856, a catalogue of the incunabula preserved in that library, which furnished Mr. Bradshaw with a basis for his further researches. A copy of Holthrop's Catalogue was his constant companion for some years. He called it his bible, and every book described or mentioned in it was, when accessible to him, collated and re-described on his own plan. This annotated copy will, no doubt, be found among his books. But the corrections, modifications, and additions which he sent in from time to time to the librarians of the Hague, convinced them that they were dealing with no ordinary bibliographer; and, on more than one occasion, they publicly acknowledged that he had laid them under great obligations; while, in 1867, Mr. Holthrop dedicated his work on the printer, Thierry Martens, "à son ami Henry Bradshaw."

In 1870 appeared Mr. Bradshaw's first essay on the incunabula, under the title, "A Classified Index of the Fifteenth-Century Books in the Collection of the late M. G. de Meyer." It is a pamphlet of no more than twenty-eight pages, but all students of bibliography acknowledged that it was superior to anything that had as yet appeared in this field. In this little work Mr. Bradshaw made it clear what method he would adopt in the treatment of the fifteenth-century books. On page 15 he says:

"Each press must be looked upon as a *genus*, and each book as a *species*, and our business is to trace the more or less connexions of the different members of the family according to the characters which they present to our observations. The study of palaeo-typography has been hitherto mainly such a *dilettante* matter that people have shrunk from going into such details, though when once studied as a branch of natural history, it is as fruitful in interesting results as most subjects. The librarians at the Hague have done very good service, and the *Catalogus* of 1856 is far the most valuable contribution to this class of literature which we have, so far as extent is concerned; but they are apparently still very far from recognising the *natural history* method, if I may so call it, as the only one which can be productive of really valuable results."

In the same year (1870) he asked me to make for him a catalogue of the fifteenth-century books contained in the Grenville collection of the British Museum—a work for which he offered to pay me, if I would do it in the mode which he considered necessary in order to produce good work. I recollect having pointed out to him that his method of making such a catalogue (which was meant to be nothing but a mere "hand-list") involved a great deal of work which I considered unnecessary, and which, therefore, would prove unpleasant to me. My own suggestion was, no doubt, that each book recorded in the printed catalogue of the Grenville collection should be collated and fully described at once on a separate slip, which would then be available for any arrangement to be adopted finally, whether alphabetical or chronological or other. I do not remember what I did write; but among the large quantity of letters, which he wrote to me at the time, and all of which I have carefully preserved, one is dated October 5, 1870, which deals with this point. And as certain passages in this letter reveal Mr. Bradshaw's method of working better than anything

I could say, I may be allowed to quote them here:

"The mode of [making this catalogue] which you describe in your letter is emphatically the mode I never adopt, and which I should never think of adopting. My method implies a certain amount of the drudgery which you used to think needless, but which I look upon as the sole means of gaining the knowledge which gives confidence, and the knowledge which is as interesting as I believe it to be useful. The description of the individual book, which with you is the primary object, is with me the very last object in view. Indeed, you seem to refuse to recognise a catalogue unless it contains more or less a description of the books. I am sure to be misunderstood in saying this, because I cannot show you the process through which I go, as I gladly would if you were here, or if I had my note-books in London. Until the whole thing is finished and in perfect order—and it is the arrangement which has the main value in my eyes—the individual books are represented by the smallest thing possible, a simple number, or anything which can be written and re-written a great many times with little trouble. When the whole thing is finished, I write out my numbers, and against these I put a *single-line title* of the books. At this point I put the reference to a scientific catalogue, such as *Blades for Caxton*, or *Holthrop for Holland and Belgium*—perhaps, even, for other countries. I cannot recognise for these purposes any catalogue which does not adopt the scientific method. Having got so far, the list is ready for verification by the books themselves. And in proportion as the printed catalogue (from which hitherto our knowledge of the books has been derived) has been ignorantly or carefully made, so there will be, more or less, alterations to be made in the positions of various books in the list. Books which the catalogue describes as by an unknown printer at Venice will turn out to be really by Gerard Leeu at Gouda, and so on, all sorts of interesting points turning up as the investigation goes on. After this the whole thing has to be rewritten. You then have the briefest possible list of the Grenville fifteenth-century books in the form of my classified index to the De Meyer and Culemann collections, or of the lists of the English, Dutch, and Belgian presses in the university library. A *verified hand-list* such as this of even one collection in the British Museum would be ample to show the very great value of similar lists of the other great collections; and I am fully convinced that, if any of the authorities there saw the work, they would gladly offer to print it. At the Museum I am sure this would be so. At the Bodleian Library it would probably be otherwise."

Mr. Bradshaw goes on for two more pages. But I need quote no more. Suffice it to say that I did the work for him in the way he prescribed, and found everything turning out as he had predicted. The list is still in my possession. When the work was done, he thought at one moment of having it printed at his own expense. But it never came so far, as he had always great scruples in printing anything himself. Nor was it ever offered to the museum; and so we kept our list. There is a better *régime* now in the museum than there was in 1870; and if I could have thought of Mr. Bradshaw's approaching end, I should have asked him whether the time had not come for presenting the list to the museum in his, or my own, name, as it corrects and modifies the existing Grenville Catalogue in various ways.

In Mr. Bradshaw's own words quoted above, and written fifteen years ago, his successor in the university library, or his friends who are to arrange his private papers, will discover the key to all his "hand-lists," and various annotations which will, no doubt, turn up. These words, which he probably wrote, in a modified form, to other persons on the same or on other subjects, will eloquently explain the apparently unfinished stage in which some things will be found. A person with a steady hand and head, and able and willing to penetrate into Mr. Bradshaw's plans, will, by the

help of these lists, soon find his way in every department of the library.

In 1871 he published a "List of the Founts of Type and Woodcut Devices used by Printers in Holland in the Fifteenth Century"—a small pamphlet like the "Classified Index," and no less a marvel for arrangement, mastery over details, and clear judgment. In short, the two pamphlets just mentioned have done more good for the study of the early printed books than all the ponderous volumes published on this subject. They have furnished us with an almost infallible guide for describing and classifying incunabula, and a guide which henceforth no cataloguer of these books can afford to discard.

In 1881 Mr. Bradshaw's paper on the university library was reprinted from the *Cambridge University Gazette* of 1869. It deals briefly with the history of the library, its origin, and increase, and presents, in forcible outlines, the details of a place which he himself had at his fingers' ends. He knew the history of every book and MS., its former possessor or possessors, and under what circumstances it found a resting place in the library. These details he intended to work out at some time or other, and it is not impossible that many of them will be discovered in the numerous note-books which he must have left behind.

In 1882 he delivered an address at the opening of the fifth annual meeting of the Library Association of the United Kingdom, held at Cambridge on September 5, which was soon afterwards published, and deserves to be read and studied for its short and clear history of the Cambridge libraries, and especially of the university library.

At the end of 1885 appeared Mr. Bradshaw's last pamphlet entitled: "The Early Collections of Canons commonly known as the Hibernensis. A Letter addressed to Dr. F. W. H. Wasserschleben, Privy Councillor, Professor of Law in the University of Gießen," which I confess I have not yet read, but which is sure to be in harmony with all his other work.

I have not attempted to give here a complete list of Mr. Bradshaw's writings, because there are some (for instance, those on Chaucer) which I do not feel confident to speak of, and there must be a great many others in manuscript which he would not publish himself, always thinking that there was something wanting, something to be trimmed. But I trust that all these MSS. may be carefully sifted, and, after proper examination and, perhaps, a little touching up, published. They would be sure to be a benefit to the literary world; and no one need entertain the slightest fear that he put anything into writing which was not sufficiently digested beforehand. To mention but one thing: he often showed me the collations he had made of the most important of the early printed Bibles, with the view of determining eventually which of them could be called the Gutenberg Bible. It was, indeed, a vast mass of quires, and who would ever think of doing such a thing but Mr. Bradshaw? I am convinced that these collations, at least, are perfect, and need not be verified; but there must be a great deal more.

I believe I have said enough for the present to make it clear that Mr. Bradshaw has not lived in vain. Though he has published comparatively little, what he did publish is worth volumes.

A few words more. One grand idea in connection with Mr. Bradshaw's librarianship was to have the whole library re-catalogued. The old catalogue was too primitive, too much out of date. The new work was to be done in no casual and haphazard way, but thoroughly, from beginning to end, room by room, class by class, shelf by shelf, book by book. This work was commenced in 1871, and has already

been carried out with regard to some rooms, among them the so-called Cockerell's building. And if the work had been done by Mr. Bradshaw himself, or under his personal training and supervision, the catalogue of the Cambridge University Library would now be a model for all other libraries.

J. H. HESSELS.

We have also to record the death of Principal Tulloch; of Dr. R. R. Madden, of Dublin, author of *The Life and Times of Lady Blessington* and other works; of Mr. Edward Edwards, of Niton, in the Isle of Wight, author of *Memoirs of Libraries* (1859), and editor of the *Carte MSS.* in the Bodleian, and of the *Liber Monasterii de Hyda*; and of Mr. Francis Sykes, for forty-three years advertising clerk to Messrs. Longmans & Co.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BLANQUI, A. Kritik der Gesellschaft. Gesammelte national-ökonom. Schriften. Leipzig: Wigand. 6 M.
KOKES, W. Guitton's v. Arezzo Dichtung u. sein Verhältnis zu Guiccioli v. Bologna. Leipzig: Fock. 2 M.
PARLOW, H. Vom Guadalquivir. Wien: Hartleben. 3 M.

HISTORY.

- BIENEMANN, F. Aus den Tagen Kaiser Pauls. Aufzeichnungen e. Kurländ. Edelmannes. Leipzig: Duncker & Humblot. 4 M. 40 Pf.
CREUX, J. H. Pitt et Frédéric-Guillaume II. Paris: Didier. 3 fr.
GESCHICHTSQUELLEN der Prov. Sachsen u. angrenzender Gebiete. 21. Bd. Halle: Hendel. 12 M.
RICHTHOFEN, K. Frh. v. Die älteren Egmonder Geschichtsquellen. Berlin: Besser. 7 M.
ROCHOLL, R. Rupert v. Deutz. Beitrag zur Geschichte der Kirche im 12. Jahrh. Gütersloh: Bertelsmann. 5 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BECKE, M. A. Harnstein in Niederösterreich. 1. Bd. Die geolog. Verhältnisse, Flora u. Fauna. Wien: Holder. 16 M.
FREUDENTHAL, J. Ueb. die Theologie d. Xenophanes. Breslau: Koebner. 1 M. 20 Pf.
LIEPMANN, H. K. Die Mechanik der Leucipp-Democrisischen Atome unter besond. Berücksichtg. der Frage nach dem Ursprung der Bewegung derselben. Leipzig: Fock. 1 M. 50 Pf.
ZENGER, K. W. Die Meteorologie der Sonne u. ihres Systems. Wien: Hartleben. 5 M.

PHILOLOGY, ETC.

- DRESSEL, H. Untersuchungen üb. die Chronologie der Zielstempel der Gens Domitia. Berlin: G. Reimer. 1 M. 50 Pf.
HERTZ, M. Opuscula Gelliana, lateinisch u. deutsch. Berlin: Besser. 7 M.
SIMON, J. Die Inschrift v. Gortyn. Wien: Gerold's Sohn. 2 M.

CORRESPONDENCE.

THE OXFORD CHAIR OF ENGLISH.

London: Feb. 15, 1886.

Two letters appeared under the above title in the last number of the ACADEMY; both call for answer and comment.

In the first letter Mr. G. C. Brodrick tells us that he acted as chairman to the board which elected Prof. Napier to the chair of English Language and Literature at Oxford, and then goes on to say, after quoting my statement about the professorship having been offered to Mr. Lowell:

"The professorship was not offered to Mr. Lowell, or to any one else; and though he or others may have been 'sounded' by individuals, I have the best means of knowing that he was not sounded by or on behalf of the Board of Electors."

I see no reason to doubt the correctness of this statement, as a statement of what was done on the surface; but in such a hole-and-corner business as this election, what we want to know is not what was done on the surface, but what was done *under* the surface. No one ever supposed that so august a body as that presided

over by Mr. Brodrick would throw itself at the head even of so popular a writer as Mr. Lowell without previously sounding him, or that the sounding would have been carried on otherwise than informally. But, on the other hand, it is not likely that any influential member of the board would have sounded him at all unless he reckoned on the support of the majority of his colleagues. I certainly was distinctly told at Oxford that "they offered it to Mr. Lowell." If Mr. Brodrick can bring forward any evidence to show that such negotiations were not carried on, then I must call on my Oxford informants either to confirm or withdraw their statements to me. Till then I must decline to modify my own statement in any way.

In his second paragraph Mr. Brodrick thinks it is no part of his duty to follow me into a discussion of what the electors ought to have done. I venture to think it is his duty to clear himself and his colleagues of the grave charges brought against them by myself and others—that is, if he can; otherwise, of course, there is no resource but silence. But I will not pursue the subject further, for it is evident that this paragraph has been somewhat clumsily tacked on to the preceding one in order to drag in the revelation that I myself was a candidate for the professorship. Although I think it bad taste to import unnecessary personalities into such a question as the present one, I am much obliged to Mr. Brodrick for this statement, because it removes some painful doubts of my own whether I really was a candidate or not. These doubts were mainly due to the fact that one of the most influential electors, when asked by an innocent foreigner why Prof. Napier was taken instead of me, replied that I was practically not a candidate. Mr. Brodrick evidently considers it both ungrateful and presumptuous in an obscure outsider like myself to criticise a board of electors presided over by himself instead of feeling it an honour to have appeared before it. He also seems to think that this want of good feeling on my part will so discredit me in the eyes of the public as to shut me up completely, and so close a controversy which cannot be pleasant to himself and his colleagues. Whether this is likely to be the case or not will best appear from a brief statement of the circumstances of my candidature.

When the announcement of the professorship was first shown to me by Prof. Skeat, in the council-room of the Philological Society, I paid no attention to it, feeling instinctively that professorships of £900 a-year were not for the like of me; and when I heard of the constitution of the board of electors, I gave up all thoughts of becoming a candidate. What first roused me was the news that Prof. Napier had sent in his name. I then wrote to the one elector from whom I thought I should receive a straightforward answer, asking whether the electors had or had not decided on a language or a literature candidate. The answer was that nothing was decided, and that all classes of candidates had an equal chance. I saw clearly that, under these circumstances, it was my duty to become a candidate—an opinion in which all my friends concurred. I was strongly advised to send in testimonials; but after weighing my chances, and considering the expense and trouble of collecting and printing the testimonials, I came to the conclusion that it was not worth while. So I simply sent in—on the very last day—a list of my published works, stating also that the full professorship of English at the Johns Hopkins University in America had been offered to me, with a stipend of £1,000. I might have added that the Berlin chair, now held by Prof. Zupitza, had been previously offered to me, as also several other professorships on the Continent. I expressly said in my letter that I was a candidate only in

the event of the electors deciding that language was to prevail over literature. I then again dismissed the matter from my mind till I was struck with amazement at the news of Prof. Napier's election.

I must now turn to Prof. Zupitza's letter. He protests against my statement that he canvassed on behalf of Prof. Napier at Oxford, and complains that I did not answer his letter on the subject. When I received his letter I resolved to put off answering it till I had made an independent enquiry into the circumstances of the Merton Professorship election. This I was not able to do till last November. One of the first statements that was volunteered to me then in Oxford, was that Prof. Zupitza had canvassed on behalf of his pupil. Of course, when a statement about Prof. Zupitza, made by me on hearsay, is directly contradicted by him, my only course is to withdraw it, which I have great pleasure in now doing. It is a different case with the other statement of mine that Prof. Zupitza contradicts, namely, that Prof. Napier owed his success at Göttingen mainly to the energetic intervention of Prof. Zupitza; for I have enough knowledge of the circumstances to make Prof. Napier's election incomprehensible to me except on the assumption of personal influence on the part of Prof. Zupitza, of which I think I had direct proof. I am quite ready to give my version of the case, if Prof. Zupitza calls on me to do so. I do not see how he can deny that he took a share in the election. Perhaps he only objects to the word "intervention" employed by me as being too strong, which perhaps it is. I need hardly say that I never intended to attribute ungentlemanly motives to him. Every professor has a perfect right to back his own pupils, especially when the pupil turns out such a success as Prof. Napier certainly proved himself to be at Göttingen.

It is almost equally superfluous to say that my criticisms on Prof. Napier were made with great reluctance. I saw, of course, from the first that they would be attributed to personal spite and the jealousy of an unsuccessful rival, and that my enemies at Oxford would turn them in every way to my disadvantage. Not that this troubled me much; for I am a better judge of my own motives than any Oxford jobber can be. But it is much to be wished in my own interests, as well as in those of English philology, that Prof. Napier and myself should work harmoniously together in the future; and in looking over my letters I cannot help feeling that I have said things about him which he must naturally resent, and which may lead to a permanent breach between us. If I had my letters to write over again, I should omit all reference to him in my account of the Merton affair, seriously as this omission would weaken my criticism of Oxford abuses. In fact, I have resolved to make this omission when I reprint my letters, which I hope to do. After all, Prof. Napier is on the winning side, and he can afford to be generous. He has, too, his answer ready to all criticisms, and that is—the flourishing school of English philology which I am sure he will found before long. I only hope that in his enthusiasm for the older stages of our language he will not forget the interests of modern philology and dialectology.

HENRY SWEET.

Göttingen: Feb. 14, 1886.

In reference to a passage which occurs in Mr. Henry Sweet's letter in the ACADEMY of February 6, I am authorised to state that Prof. Zupitza had nothing whatever to do with Prof. Napier's appointment to the Professorship of English at this university. Will you be kind enough to insert these lines in the next number of the ACADEMY?

KARL VOLLMÖLLER.

THE WODHULL MSS. OF DANTE.

Oxford: Feb. 16, 1886.

All students of Dante have again cause to be grateful to Mr. Maunde Thompson, whose vigilance and public spirit have secured against severe competition two additional treasures from the Wodhull sale for the National collection, already exceptionally rich in MSS. connected with Dante. It will not be forgotten that under his advice the Museum purchased the unpublished, and nearly, if not quite, unique MS. of the Commentary of Guido Pisano from the Sunderland Library a few years ago. The present addition consists of two MSS. which I had the privilege of examining a few years ago through the kindness of the late Mrs. Severne. I think perhaps your readers may be interested in the following extracts from notes taken at the time.

The great treasure now secured is the almost unique, and, to Englishmen at any rate, the exceptionally interesting, commentary of John da Serravalle. It was described at the sale as "probably the only copy in existence." A reference to *Colombe de Batines* (vol. ii., p. 335) would have shown at once that another copy exists in the Vatican. Also, that another copy, professing to be the autograph, is said to have been formerly preserved at San Marino; but, having been lent to Melchiorre Delfico, was never returned, and, after his death, could not be traced. This Delfico was, I suppose, the author of *Memorie Storiche della Repubblica di San Marino* (1804), and other works, one of which was published by him in 1824. As this MS. was bought by Mr. Wodhull on May 29, 1811, and before that was in the possession of the Marquis of Donegal, it can scarcely have been the San Marino copy, except on the two improbable suppositions (1) that that copy was lost by Melchiorre Delfico about twenty years before his death; and (2) that it remained in the possession of the Marquis of Donegal for a very brief period. Another person (otherwise unknown?) of this name was Bishop of Muro in 1738. If he were the culprit, this might be the missing copy. The author of this commentary was Giovanni Bertoldi, Bishop of Fermo, commonly known as Giovanni da Serravalle. It appears from the colophon that it was undertaken at the instance of (1) Cardinal Amidei of Saluzzo; (2) Nicolas Bubwith, Bishop of Bath and Wells; and (3) Robert Hallam,† Bishop of Salisbury. It is further stated that it was written at Constance, "vacante sede Apostolica et tempore Generalis Concilii Constantiae," the actual date of its completion being January 16, 1417. The commentary commences with eight Preambula (in which its chief interest consists), occupying fifteen or sixteen pages. Then follow some four hundred pages of Latin commentary on the three parts of the poem, and afterwards a Latin verse translation of the whole poem, stated in the colophon to have been commenced in January 1416, and completed in May of the same year. By the help of the paraphrases and translation, it is often easy to determine the readings of the original MS. employed. The unique interest of this work for English-

* Batines (ii., pp. 137, 299) mentions one copy only (not this one), viz., in the library of the Marchese Archinto at Milan. This library no longer exists, and I have never been able to discover what has become of it.

† Robert Hallam (it should be noted) was Chancellor of the University of Oxford from 1403 to 1406, though this is not mentioned in the MS. He was created Cardinal by John XXIII., and died at Constance on September 4, 1417. Nicolas Bubwith was his predecessor in the see of Salisbury, from which he was translated to that of Bath and Wells in 1407.

men is that it is the sole authority* for the celebrated tradition that Dante visited England and Oxford. The following extract from the fifth Preambulum shows this statement in unhappy proximity to some astoundingly fabulous matter. The Preambulum is headed "quam Dante se facit discipulus Virgili." &c. His first meeting with Beatrice is described, and the writer then romances as follows:

"Subito fuit philocaptus de ipsa et ipsa de ipso [!]; qui se invicem dilexerunt quousque vixit ipsa puella [!], quae mortua fuit mccc: quando iterum Dantes fuit philocaptus in Lucca de una alia puella nomine Pargolecta [!]. [See, of course, *Purg.* 31.59]. Modo nota quod Dante dilexit hanc puellam Beatricem ystorice et literaliter; quod allegorice et anagogice dilexit theologiam sacram in qua diu studuit tam in Oxoniis in Regno Anglie, quam Parisiis in regno Francie. Et fuit bachelarius in Universitate Parisiensi in qua legit sententias pro forma magisterii; legit bibiam; respondit [sic] cuilibet doctoribus [?] ut moris est; et fecit omnes actus qui fieri debent per doctorandum in S. Theologia. Nihil restabat fieri nisi inceptus, seu conventus; Et ad incipiendum, seu ad faciendum conventum, deerat sibi pecunia; pro qua acquirenda rediit Florentiam," &c.

It is then said that he was made prior at Florence, "et neglexit studium nec rediit parisiis [sic]." In the 8th Preambulum it is again stated that Dante studied at Padua and Bologna, "demum Oxoniis et Parisiis [sic] ubi fecit multos actus mirabiles. . . ." Much as one would wish to believe that Dante had visited Oxford, one cannot but note that (1) the statement is first made in a work 100 years after his death, and is apparently wholly unconfirmed by any other testimony; (2) it is suspicious in a work written to please two English patrons, one of whom had been Chancellor of the University of Oxford; and (3) the very passage in which it occurs contains some monstrous and palpably false statements. For all that, we may well rejoice that a MS. so nearly unique and possessing peculiar interest for England should not have been allowed to pass out of the country.

The other MS. is a beautiful small folio MS. of the *Commedia* on vellum, of the second half of the fourteenth century. It was bought by Mr. Wodhull, on April 26, 1799, for £1 3s. There is a fine illuminated letter at the beginning of each Cantica. The text is interesting as having a marked relationship with that of the celebrated Treviso MS., which it has been thought may have once belonged to some members of Dante's family known to have been settled at Treviso in the fourteenth century (see Batines ii., p. 148). I also observed that the writing of these two MSS. was similar, though it is of a not uncommon type. I have noted the same similarity in respect both of text and handwriting between this MS. and the one in Eton College Library, and also one in the Brera Library at Milan (Batines, No. 251). The resemblance of text (though not of writing) extends also to a fifteenth-century MS. till lately belonging to Lord Ashburnham, and now at Florence (Batines, No. 459). These five MSS. are often found together in peculiar

readings. The Treviso MS., however, sometimes separates itself from the group, taking the Eton MS. with it. The text will probably repay a fuller examination than I was able to give it.

E. MOORE.

"LIBER DE ABUNDANTIA EXEMPLORUM."

Ithaca, N.Y.: Jan. 30, 1886.

In the latest volume of the *Histoire Littéraire de la France* (XXIX., Paris, 1885) is to be found, on p. 546, an article by one of the editors, B. Hauréau, entitled "Anonyme auteur du Tractatus de Abundantia Exemplorum in Sermonibus." After enumerating the MSS. of this work found in various French libraries, M. Hauréau says:

"Denis (*Cod. manus. theol. bibl. palat. Vindobonensis*) assure même qu'il a été imprimé au XV^e siècle, sans date et sans nom de lieu, mais nous n'avons pu retrouver cette édition."

Had the learned editor of the *Histoire Littéraire* consulted Graesse (*sub. verb.* Albertus Magnus) or Hain (No. 484), he would have found the edition in question fully described; and it is strange that the work itself was not to be seen in such a book-centre as Paris. I have in my own library a copy, which consists of sixty-six folios, without date, place, or name of printer, who, however, was Joh. Zainer, of Ulm. The reverse of the first folio contains the *Registrum*. The second begins: "Prologus. Incipit liber de abundantia exemplorum magistri Alberti magni Ratispa. episcopi ad omnem materiam." Folio 66 ends with the words: "Finit liber de abundantia," &c., as above.

In regard to the author, M. Hauréau says: "Dans un manuscrit du XV^e siècle, cité par Denis, il est nommé maître Albert, évêque de Ratisbonne, etc." It will be seen from the edition cited above, and the only one I know of, that the work was commonly attributed to Albert the Great. It is, however, not found in any list of his works given by the various historians of ecclesiastical literature. The argument of M. Hauréau on this point I confess I do not understand. The *Liber de Abundantia* contains many stories taken from the *Tractatus de diversis materiis predicabilibus* of Etienne de Bourbon, who died about 1261. Now Albert the Great died in 1280, and might very easily have used Etienne de Bourbon's collection. M. Hauréau, however, says:

"Il (Jean de Tritenheim) n'aurait pas inscrit parmi les œuvres d'Albert un manuel d'exemples postérieur à celui d'Etienne; un si docte bibliographe n'a jamais commis de telles bévues."

The attribution of the work to Petrus Alfonsi by Sanders and Fabricius is a glaring mistake, as is also the statement in the Catalogue of the MSS. of Troyes that it is by Nicolas de Hanapis, who wrote a collection of a very different nature. M. Hauréau suggests no other author, and concludes that the work is anonymous.

He has, however, overlooked one other important writer to whom the *Liber de Abundantia* is attributed. Fabricius (Florence, 1858), vol. iii., p. 265, after giving a list of the works of Humbertus de Romanis taken from Quéatif (*Script. ord. Prædicat.*), says:

"adde . . . De abundantia exemplorum ex Stephani de Borbone magno libro de septem donis Spiritus S."

Mansi, in his additions to Fabricius, says:

"Ad hunc ipsum Humbertum pertinere credo librum De septemplici timore, quam laudat discipulus seu Joannes Heriot [should be Herolt] serm. 134 his verbis, Narrat Magister Humbertus in tract. de septemplici timore, etc."

Mansi has here blundered, for the *Tractatus de septemplici timore* is the same book as the *Liber de Abundantia Exemplorum*.

Neither Oudin nor Cave mentions the *Liber de Abundantia* among the works of Humbertus de Romanis, nor is it found among that writer's opera in the *Bibliotheca max. patr.* ed. Despont, tom. 25. Humbertus died in 1277 as general of the order of St. Dominick. Among his works is an interesting treatise, *De eruditione Prædicatorum*, in which are given careful directions for the composition of sermons, &c. He refers several times to the use of *exempla* or entertaining stories to awaken the attention of the congregation, e.g., p. 432, "Sunt alii qui ad persuadendum quod dicunt, utuntur quandoque solis rationibus, quandoque solis exemplis, quandoque solis autoritatibus, etc."

It is difficult to prove that Humbertus is really the author of the *Liber de Abundantia*, but it seems to me very probable. I may add that so profound a judge of this branch of literature as H. Oesterley is of this opinion, and always cites Humbertus as the author in his list of sources to his editions of Kirchof and Pauli published by the Stuttgart Lit. Verein.

The *Liber de Abundantia* belongs to the extensive branch of literature which I have already examined and classified in my *Medieval Sermon-Books and Stories* (see ACADEMY, September 8, 1883), and which I intend to treat more fully in a work I am now preparing on mediaeval story-books and stories. I shall be very grateful to any reader of the ACADEMY who can throw any light upon the authorship of the work in question, the character of which and its relation to the similar work of Etienne de Bourbon I have not space to discuss here now.

T. F. CRANE.

"FLASHY"—"QUEECH."

London: Feb. 16, 1886.

I have to thank you for an appreciative notice of my edition of *Bacon's Essays*. Will your reviewer further oblige me by answering a question? What is the derivation of "flashy" and of "queech"? "Flashy," as Bacon uses it of distilled waters, and elsewhere of watery, tasteless fruits (in the Latin version *insipidus*), can hardly be the same as the modern word. My own suggestion of *flaccidus* is professedly a guess and nothing more. For the proposed connexion of "queech" to finch, or, as some editors render it, to cry out, "Nares is responsible."

F. STORR.

"OLD-WELSH TEXTS."

7, Clarendon Villas, Oxford: Feb. 16, 1886.

Allow me to thank you for your kind notice of the proposed series of "Old-Welsh Texts"; and, at the same time, to add that the Society of Cymmrodorion, in order to secure the reproduction of the whole of the *Red Book of Hergest*, has agreed to take no less than 400 copies of that work.

J. G. EVANS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 22, 5 p.m. London Institution: "English Life in the Fifteenth Century," by Mr. J. Cotter Morison.

8 p.m. Royal Academy: "Architectural Education," by Mr. G. Aitchison.
8 p.m. Society of Arts: Cantor Lecture, "Science Teaching," II., by Prof. F. Guthrie.
8 p.m. Aristotelian: "Kant's Kritik of the Practical Reason," by Mr. P. Daphne.
8.30 p.m. Geographical: "A Journey in South-Western China, from Suichuan to Western Yunnan," by Mr. A. Hosie.

TUESDAY, Feb. 23, 3 p.m. Royal Institution: "The Unexhibited Portion of the Greek and Roman Sculptures in the British Museum," II., by Prof. O. T. Newton.

8 p.m. Anthropological: "Australian Medicine Men," by Mr. A. W. Howitt; "The Numerals of the Zoruba Nation," by Mr. A. Mann.

WEDNESDAY, Feb. 24, 8 p.m. Society of Arts: "The Employment of Autographic Records in Testing Materials," by Prof. W. C. Unwin.

* I do not forget the poetical allusion sometimes quoted from Boccaccio—

"Parisiis demum extremosque Britannos."

But against this is to be set the significant silence of his *prose* Life of Dante. The following piece of negative evidence from Saviozzo da Siena (fourteenth century) is noteworthy:

"Dopo gli studi Italici, a Parigi
Volsse abbracciar filosofia e Dio.
Non molto stette poi riveder quici
La Scala, i Malepini, &c."

† The Vatican MS. here has "omnibus doctoribus." I may add that I noticed several small variations between the two MSS. in different places.

8 p.m. Civil Engineers: "The River Seine," by Mr. L. F. Vernon-Harcourt.
 8 p.m. Geological: "Two Rhaetic Sections in Warwickshire," by the Rev. P. B. Brodie; "The Basement-beds of the Interior Oolite of Gloucestershire," by Mr. E. Wicheil; "The Pliocene Beds of St. Erth," by Mr. P. F. Kendall and Mr. R. G. Bell.
 THURSDAY, Feb. 25, 3 p.m. Royal Institution: "The Ancient Geography of Britain," by Prof. W. Boyd Dawkins.
 4.30 p.m. Royal Society.
 7 p.m. London Institution: "Volcanoes," by Mr. R. A. Proctor.
 8 p.m. Royal Academy: "Mouldings," by Mr. G. Altchison.
 8 p.m. Society of Arts: "Photography and the Spectroscope in their Applications to Chemical Analysis," by Prof. W. N. Hartley.
 8 p.m. Tel-graph Engineers: Discussion, "The Self-Induction of an Electric Current in Relation to the Nature and Form of its Conductor," by Prof. D. E. Hughes.
 8.30 p.m. Antiquaries.
 FRIDAY, Feb. 26, 7.30 p.m. Civil Engineers: Students' Meeting, "Stability of Vauclair Arches," by Mr. H. A. Cutler.
 8 p.m. Browning: "Andrea del Sarto," by Mr. Albert Fleming.
 9 p.m. Royal Institution: "Photography as an Aid to Astronomy," by Mr. A. A. Common.
 SATURDAY, Feb. 27, 3 p.m. Royal Institution: "The History of Geometry," by the Rev. Dr. O. Taylor.
 3 p.m. Physical: "Thermo-dynamic Relations in the Paper of Messrs. Ramsay and Young," by Prof. W. O. Unwin; "A Map of the World in which the Proportion of Areas is preserved," by Mr. Walter Bailey.
 3.45 p.m. Botanic: General Meeting.

SCIENCE.

LATIN GLOSSARIES.

The Codex Sangallensis 912. Edited, with Notes, by Mr. Warren. (Cambridge, U.S.A.)

THE Latin glossaries were, as some of our readers know, the dictionaries of the middle ages. They were derived, partly from "glossae" or interlinear interpretations of rare words, partly from the writings of the scholars who lived in the first two centuries A.D. Hebrew and Greek were intermingled; then French or English or Gothic interpretations were added, and by degrees the glossaries developed into our lexicons. Even the custom of explaining Latin words by Latin in dictionaries may be perhaps traced back to the purely Latin glossaries. They abound in most large libraries on the Continent, but are rarer in England. So far as I know, the English examples of early date consist of an unpublished glossary in the Bodleian, another in the Phillips' collection at Cheltenham, a celebrated Graeco-Latin one in the British Museum, and two or three Latin-English ones, which have been partly edited by Wright and Wülfker. Among the latter is the one "discovered" by Dr. Krumbacher in the British Museum (Harl. 3376) and announced in Wolfflin's *Archiv* as hitherto unknown.

The study of glossaries is nothing new. Scaliger, for example, paid considerable attention to them. But the scientific, or, as the phrase is, comparative study of them dates from Ritschl, who set his pupil Löwe to examine them. On Dr. Löwe's death, Prof. Götz, the editor of Plautus, undertook to continue the work, and to prepare a "Corpus Glossariorum." Prof. Minton Warren now gives us an edition of an important glossary, dating from about 700 A.D., and preserved at S. Gall. The edition is furnished with a full introduction and notes, for the excellence of which the author's name is better warrant than any praise of ours. It is further enriched by extracts provided by Mr. Robinson Ellis, from the Bodleian and Phillips' glossaries above mentioned, and from a late and very voluminous glossary preserved in Balliol College library, which, if I am not mistaken, closely resembles Papias, and is not very valuable.

The introduction aims at showing the value of glossaries to students of classical and post-classical Latin. For the latter, some interesting, though not absolutely new, examples are given of changes in vocabulary; for example,

minutus, portare, and frequenter supersede *parvus, ferre, and saepe* in glossaries just as much as in literature. The importance of glossaries to a classical lexicographer is equally well shown, but there is no more than an allusion to the light which they throw on Latin erudition in the days of Verrius and Probus. One of the words which Prof. Warren quotes as added to the lexicon from glossaries "*baulat: latrat*" must, we think, be given up. The well known words *balare* and *baubari* are equally common in glossaries, and both are often corrupted. If *baulare* is to stand (Du Cange gives it as occurring later), it must be not a genuine word, but a MS. corruption, which came afterwards into use. Ugutio, quoted by Prof. Warren, is no authority.

The notes are, of course, excellent. The one thing which we do not understand is the principle on which parallel glosses and glossaries are quoted. The Bodleian and Balliol glossaries are continually quoted, but neither is at all closely allied to the Sangallensis; other glossaries at least as similar are seldom mentioned. And parallel glosses are sometimes quoted, sometimes omitted in an equally puzzling way. This, however, is not a very serious defect, and seems to have been unavoidable.

I venture to add a few criticisms on notes to the letter B. Gloss 25: *burgina* and *barcie* are separate glosses (see Löwe, *Prodr.*, p. 63). Gloss 29: *baxem: buccellas* has, I am inclined to think, nothing to do with that which Prof. Warren and Löwe quote as parallel *baxem: calciamenta*. All good glossaries keep the two apart. They are confused only in late ones, like "Voss., fol. 26," and the Balliol. Moreover, *buccella* and *buccella* (the Amponian and Epinal glossaries give this form) are to be found in Georges and Ronsch and Du Cange, while *buccella* occurs in Wright and Wülfker's Vocabularies (e.g. 70; 195, 35; 395, 29). *Baxem* must, therefore, be the corruption of a (Greek?) word meaning "mouthful." In any case, Prof. Warren should have noted Löwe's warning (*Glossae N.*, p. 97), that Deuerling's Placidus gloss is worthless. Gloss 36 is wrongly explained by Prof. Warren; Löwe corrected it in the *Revue de Philologie* (viii., 104) and *Glossae N.* (p. 154). Gloss 74, *locus bellicosus*, may possibly refer to some phrasalike Statius's *slimina bellicosus*. With Gloss 86, *bialcis: nomen gigantis*, we may, perhaps, compare the common *bisaltim: gens barbara* (Bodl. Ampl., Harl. 3376, &c.). In one case a Bodleian gloss is misprinted; in B. 11 read *babigera* for *baligera*. F. HAVERFIELD.

TWO BOOKS ON POLYNESIAN ETHNOLOGY.

An Account of the Polynesian Race. By A. Fornander. Vol. III. (Trübner.) The third volume of Mr. Fornander's work on the Polynesian race consists of a "comparative vocabulary," in which he seeks to point out a primitive connexion between the Polynesian and the Indo-European languages. His views on the subject have already been made known to readers of the ACADEMY in a review of the earlier volumes of his work. He now endeavours to support his advocacy of the Indo-European origin of the Polynesians by an appeal to the testimony of language, an endeavour in which he has been preceded by the honoured name of Bopp. In the introduction to the vocabulary he shows that he is perfectly well acquainted with the objections which scientific philologists are likely to make to his method and results, and does his best to meet them. The objection that, in comparing languages, grammar, rather than vocabulary, ought to be the test of relationship, and that, judged by this test, the Polynesian and Indo-European families of speech have little in common, is parried by the supposition that the

separation of the two families took place in prae-Vedic—that is to say in prae-ethnic—times, when Indo-European grammar had not yet advanced into an inflectional stage. The existence, however, of a period when Indo-European grammar was not yet inflectional is more than problematical; and in any case when Mr. Fornander comes to deal with the vocabulary he forgets all about it. Here the comparisons are made, not with the Indo-European "Ursprache," but with the derived languages, all of which presuppose long ages of fully-developed flexion. Another objection, that language and race are not synonymous terms, is only partially met, while the growing opinion of scholars, that the primitive home of the Indo-European languages is to be sought in Europe and not in Asia is simply disposed of by the assertion of a contrary belief. Mr. Fornander shows an acquaintance with recent books on general linguistics which is quite wonderful, considering his distance from European libraries, and he possesses the great advantage of a thorough knowledge of that part of his subject which concerns the Polynesian languages; but his ideas about Indo-European etymology are those of the past. His supreme authority seems to be Liddell and Scott's Greek lexicon; and the little conception he has of what has been achieved in the discovery of phonetic laws, to which consonants and vowels must alike submit, may be seen on almost every page. Thus, *φάρμα* and *φαρέτρα* are supposed to be connected with the Latin *pello*, *πύλω* is associated with *πύλας* and *φίλος*, and *καλέω* is identified with the Scandinavian *kala* and *kalla*. Before Mr. Fornander can expect comparative philologists to accept his theories he must acquaint himself with the etymological principles and phonetic laws which they have now worked out in the Indo-European family of speech. Meanwhile we must leave him to settle the racial characteristics of the Polynesians with Dr. Codrington, who, approaching the matter from the Melanesian point of view, would turn them into black Negritos instead of into white Aryans.

Suggestions for a History of the Origin and Migrations of the Maori People. By Francis Dart Fenton, late Chief Judge of the Native Lands Court of New Zealand. (Auckland, N.Z.: Brett.) Mr. Fenton states very candidly that but for the ingenious work written on this subject by Mr. Fornander, the Hawaiian judge, his own might never have appeared. In the central point of the theory of each writer is the same: viz., that the origin of the name Hawaii, which occurs all over the Pacific, is to be traced back westwards through the name and locality Java, to Saba in Arabia; and Mr. Fenton further considers the Polynesian race to be a direct offshoot of the Ethiopian or Cushite, their migration eastwards being due partly to their enterprise as traders, partly to the pressure of the neighbouring Semitic races. Such migrations, Mr. Fenton considers, extended over many ages; the latest, with which he is chiefly concerned, being that of the New Zealand Maories, whose departure from Arabia he places not later than the time of the Roman wars. Much curious—some of it fanciful—evidence was adduced by Mr. Fornander in support of his theory; and one or two of his illustrations are quoted by Mr. Fenton, with additions of his own. There is no doubt that the name Saba, perhaps eponymic in its origin, is found frequently repeated within the limits of the old Cushite influence; but one would like to know on what grounds Mr. Fenton regards as "highly probable" that the word Saba was used by the Chaldeans to signify a temple—a probability which he "strengthens" by identifying the word with the Sanskrit "Sabha." His etymologies, though curious, will hardly, for most people, strengthen his arguments; e.g., Mariaba in Arabia is, Mr. Fenton says, = Marisaba,

which Pliny explains as meaning metropolitan; an interpretation hitherto obscure, but explicable by the Maori word *Maru*, "shelter or sovereignty." But the other name mentioned by Pliny, even if identifiable with Mariaba, is not Marisaba, but Marsyaba. The name Maori Mr. Fenton derives from Mahra, the non-Semitic people in Southern Arabia known as Himyarites or Homeritae; and the Harafuras or Alfuras, the indigenous non-Malay tribes of the Indian Archipelago, from Hadramaut, another Sabacan tribe, the Chatramotitae of classical writers. It is as impossible to prove as to disprove the validity of such derivations as these. Meanwhile, it is to be regretted that so very little is known about the language of the Alfuras tribes, as their study might throw much light not only on their possible Continental origin, but on their relation to the distant Polynesians, whom they seem to resemble much more nearly than they do their Malay and Negroid neighbours. Among other proofs of the long connection of the Maori race with the Indian Archipelago, the author quotes a number of names of places—which might even be further supplemented—common to the Archipelago and to the Pacific; and he explains the myth of Maui binding the sun with ropes to retard his motion and lengthen the days, so that man might have more time to cultivate the earth, as a proof—and several others might be adduced—of the migration of the race from a tropical to a temperate climate. Mr. Fenton, at all events, contributes an ingenious essay towards the solution of a mysterious problem; and believing, as he does, that the direct ancestors of the Maori race "walked with Abram in the great city of Ur," he may well call on "the great English nation" to "treat the remnant of the race with gentleness, and learn from their varied career the transitory nature of all human greatness."

CORRESPONDENCE.

SOME RANDOM ORIENTAL NOTES.

Wark: Feb. 1, 1886.

You have been occasionally kind enough to print in the ACADEMY some random notes of mine relating to Oriental literature.

May I ask the same indulgence on the present occasion?

I. I was arrested in reading the "Hibbert Lectures" of Prof. Kuenen (for 1882), by the assertion on p. 311 of that book, that Delitzsch maintains that the simple sound "I" signified in Accadian "God," or "the Supreme God"; and the professor seems to maintain that it is only an accident that hitherto the name "Ya-u" has not been discovered on any Assyrian inscription as the root of Yahvey or Yahwey (Jehovah), derived from this primitive root "I."

It will occur to every Chinese scholar that the letter "I" is denoted by the three dots, in that language (I say nothing about the old Sanskrit form of the same letter, as it is not within my province). Mr. Edkins has referred to this form of the letter in his *Chinese Buddhism* (p. 50). I think I have noticed in Dr. Legge's works, or in some remark of Prof. Max Müller's, respecting some one of those works, an allusion to this circumstance. But, perhaps, I may be allowed to refer to my translation of the "Memorials of Sâkya Buddha," printed in the *Journal of the Royal Asiatic Society* (vol. xx., part 2), where on p. 188, § 144, there will be found an explanation of this remarkable ideograph. The three dots (having the sound "I") are thus explained: "The upper dot signifies 'the essential body,' the left hand dot signifies 'wisdom,' the right hand dot 'perfect deliverance' (*moksha*)."

But this same ideograph was the old form, according to Buxtorf and others, for represen-

ting the Divine Being among the Jews. "Tria jod putant denotare tres hypostases," so says Maurice in his work on *Indian Antiquities* (vol. iv., p. 580); and the sound for this trigrammaton, in Chinese, is "I"; and so, Delitzsch tells us, it was in Accadian; and the Buddhists say that these dots denote "essential being" and "wisdom," and "deliverance" (spiritual deliverance). There is surely here some ground for enquiry as to the origin of this symbol, whether it does not denote a form of primitive belief common to all races, before the separation of mankind.

II. In one of the notes of Bishop Lightfoot, to the Epistle "to the Philippians" (I regret that I can at present only quote from memory), that writer observes that the origin of the Greek word *σχῆμα* (Cap. II., v. 7) is allied in derivation to the English adjunct "haviour" in such words as "behaviour," &c. Of course *σχῆμα* is a form of *ἔχω*, as "haviour" is of "have." And from this the bishop seems to draw the inference of the unreality of *σχῆμα*, compared with *μορφή*.

It is singular that the Sanscrit word *dharma* is also used by the Buddhists in the sense of *σχῆμα*, or an "unreal thing," and that this word is also derived from *dhri* = *ἔχω*.

If we take the characteristic verse representing the belief of the early Buddhists, found in Spence Hardy's *Manual of Buddhism* (p. 196) and elsewhere, we shall see the force of this similar origin of the words.

"Yé dhamma hétuppabháva," &c.

Which he translates as follows:

"All things proceed from some cause,
That cause has been declared by the Tálhágata,
All things will cease to exist,
That is that which is declared by the Maha Sramanu."

I will venture to put this typical verse into Greek:

Πάντα τὰ σχήματα αἰτιολογικά,
Αἰτία δὲ τούτων ὁ εὐλογητὸς ἔδειξε,
Ἐκ τούτων δὲ τὸ λυτρωθῆναι,
Μεγαμοναχὸς ἦδ' ἑκαλύψε.

I beg pardon for bad Greek; but I should like to show that the faith of early Buddhism, as it denied the reality of the *dhamma*, or *σχῆμα*, is only a common heritage of humanity—"the things which are seen are temporal, but the things which are not seen are eternal."

III. My remarks under this head will subject me to criticism, if you are good enough to print them.

I live in a village called Wark. I was walking with a well-informed man through a part of the parish, and I asked him what the common opinion was as to derivation, or the application of this word, "Wark," to a place. He replied at once (being an old inhabitant and a scholar also) that *Wark* was originally equal to "an enclosed homestead," and he showed me the old Saxon dykes that represented the ancient enclosures of the village or its surroundings. He also reminded me of such names as *South-wark*, *Newark*, &c. And, finally, he said, using his own Scotch accent, that *Warrek* (I do not know how to represent the burr of the letter *r* as the Northumbrians pronounce *Wark* (or *Werrk*) was the common and accepted name in the North for "an enclosed place of safety." I immediately thought of the Greek *ἔρκος* or the Latin "hercus," which, as Canon Rawlinson tells us (*Religions of the Ancient Worlds*, p. 250), was the origin of the name of the Latin *Hercules*, "the god of the enclosed homestead." But then my thoughts went away to the old Mesopotamian town of Warka, derived or corrupted, as we are told, from Erech (or Erech), and I thought—Is there no connexion between Erech (built by the mighty Nimrod) and Hercules? Was not Hercules a mighty builder? Did he not live in Tiryns? and is his name, as

the great Cyclops who constructed these "enclosures" (warks), not allied to the giant "Nimrod"?

These thoughts, no doubt, are unscientific, and I only write them down as curiosities in reading; but yet the fact of the "Paradise" (or enclosure) of early tradition being connected with "Warka" or Erech seems to have a meaning. All I can say, by way of conclusion, is that my present abode of Wark does not realise an idea of "Paradise," except in so far as I am enclosed by snow.

S. BEAL.

SCIENCE NOTES.

THE opening number of the new volume of the *Matériaux pour l'Histoire de l'Homme*, contains an interesting lecture by Prof. Manouvrier on the "Place and Importance of Anthropological Craniology." In dealing with the constancy of craniometric characters and their utility, he recalls Dr. Houzé's observations, which show that, at the last elections in Belgium, the dolichocephali, or long-skulled people, voted in general for Catholic candidates, while the brachycephali, or round-headed people, voted for Liberal candidates. Prof. Manouvrier finds in craniology an argument against German unity. The typical cranium of the Prussian is dolichocephalic, while that of the Bavarian is brachycephalic; and hence he suggests that the North and South German-speaking people are racially distinct.

PHILOLOGY NOTES.

PROF. TERRIEN DE LACOPERIE's next lecture at University College will be delivered on Wednesday next, February 24, at 4 p.m. The subject is "The Languages of Burma and the Surrounding Countries."

M. RENAN is delivering two courses of lectures this session at the Collège de France: one upon "The Chronological Arrangement of the Hebrew Scriptures"; the other, upon "The Interpretation of the Book of Psalms."

PART I. of vol. iii. of the Cambridge Philological Society's *Transactions* is about to appear. It is chiefly devoted to the criticism of Sophocles' "Oedipus Rex," to which Mr. Whitelaw contributes an important series of comments. The same scholar broaches a new theory upon *μή οὐ*, Prof. Postgate contributes some short essays upon certain grammatical points, and Dr. Fennell a new explanation of a well-known difficulty.

A GRAMMATICAL SOCIETY has been formed in Birmingham by Prof. Soanenschein, of the Mason College, with the object of improving the teaching of grammar, and, in particular, of simplifying terminology. The first meeting was held in the Mason College on February 2, and was largely attended. The following officers were elected: President, the Rev. A. R. Vardy, head-master of the King Edward's High School; vice-presidents, the Rev. E. F. M. MacCarthy (head-master of the King Edward's Grammar School, Five Ways), Miss Cooper (head-mistress of the Edgbaston High School for Girls), and G. B. Davis, Esq. (clerk of the School Board); secretary, Prof. Soanenschein.

THE publication agency of the Johns Hopkins University, Baltimore, are about to issue, under the editorial supervision of Prof. Isaac Hall, a reproduction in phototype of seventeen pages selected from a new Syriac MS. of a portion of the New Testament, which is notable as containing the epistles commonly rejected by the Syrian Church—II. Peter, II. and III. John, and Jude. Hitherto, the Syriac version of these "antilegomena" epistles has only been

known from a single MS. in the Bodleian, which was published by Pococke in 1630 (Leiden: Elzevirs), though there are some six or seven other MSS., of varying value, in the libraries of Europe. This new MS. was obtained about fifteen years ago by an American missionary at Mardin, and is now at New York. It is written on cotton paper (*charta damascena*), in a rather western Syrian hand, and originally contained 150 leaves, of which the first is now gone. From the colophon, it appears that it was transcribed in 1471 A.D.; and Prof. Hall is of opinion that the scribe was a Syrian Christian from Malabar, then on a visit to his western brethren. A note in Arabic states that it was written for one David the Syrian of Homs, or Hamath, at Husn Keifa, a fortress on the Tigris, near the frontier of Armenia and Mesopotamia. The price of the reproduction, accompanied by introduction and notes, is three dollars. Subscriptions in England may be sent through Messrs. Trübner.

AMONG recent discoveries at Rome is that of an inscription near the Scala Santa, which contains the names and rank of the officers of the *equites singulares*, or imperial bodyguard, in the reign of Antoninus Pius.

MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(Friday, Jan. 29.)

AUGUSTINE BIRRELL, Esq., in the Chair.—The first paper read was one by Mr. J. B. Bury on "Aristophanes' Apology," in which the writer sought to determine the spirit in which Browning regards the ancient world of Euripides and Aristophanes, and to understand its connexion with the spirit in which he regards the modern world of the present.—The other paper read was on "The Avowal of Valence," by Mr. Leonard S. Outram, who played that part in the society's performance of "Colombe's Birthday" at the St. George's Hall last November. Both papers gave rise to a considerable amount of discussion. It was announced that, instead of Mr. Arthur Symonds's paper on the programme for March 26, Mr. Revell would, on that date, read a paper on "Aspects of Workers and their Work in Browning," dealing specially with "The Boy and the Angel" and "A Grammarian's Funeral."

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Feb. 9.)

FRANCIS GALTON, Esq., President, in the Chair.—The election of Prof. Otis T. Mason, Prof. J. Ranke, Dr. Manouvrier, and Prof. J. Kollmann, as honorary members, was announced. The President read a paper on "Recent Designs for Anthropometric Instruments"; and called particular attention to a number of instruments made by the Cambridge Scientific Instrument Company, and exhibited by Mr. Horace Darwin, who afterwards described them, and showed the manner in which they are used. M. Collin, of Paris, exhibited a travellers' box of anthropometric instruments and Topinard's craniophore. Prof. A. Macalister read a paper on a skull from an ancient burying ground in Kamtschatka; and Dr. J. G. Garson read a paper on "The Cephalic Index," in which he proposed a system of nomenclature for international adoption which has already been accepted in principle by several of the leading anthropologists on the continent.

FINE ART.

WINDSOR CASTLE.—A New and Important ETCHING by DAVID LAW, size about 20 in. by 16 in., in progress for Messrs. DOWDSEWELL, 133, New Bond-street, London.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Oleographs), handsomely framed. Every one about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. HESS, 115, Strand, near Waterloo-bridge.

THE WINTER EXHIBITION AT THE ROYAL ACADEMY.

THE OLD MASTERS.

OF the Netherland masters, Dutch or Flemish, Teniers is the most largely represented this year.

The Duke of Wellington sends his "Village Fête" (53), and Lord Heytesbury "An Interior" (96); both good examples of the artist's ordinary style and subject, but not specially remarkable. Mr. Hughes's life-size "Fish Salesman at a Stall" (67) is of a less common type for Teniers; but it shows that he could compete with the large still-life painters. The fish are painted with great skill, and the artist's silvery colour is seen to advantage in the cods and turbot. The luminous atmosphere of Mrs. Cooper's "Skittle-players" (91) does much to redeem its emptiness and ugly forms. The same lady's copy of another Teniers—"Sportsman and Dogs" (73)—though painted almost with the freedom of the original, yet misses the cool quality of Teniers's light. The copyist is supposed to have been Gainsborough, and there is much to warrant the tradition, especially in the touch of the trees. It is, perhaps, in the figures introduced by Teniers into the fine landscape of Lucas Van Uden (77), that we (in this exhibition) see the most spontaneous and vigorous effort of Teniers. This picture, which is one of Mr. Doyle's judicious purchases for the National Gallery of Ireland, is a very fine example of Van Uden, the *protégé* and assistant of Rubens. At a distance this landscape, with its wide stretch of rich country dotted with sun-touched trees, its vaporous clouds and rainbow, might almost be taken for an example of the painter of the "Château de Stein"; but a closer approach reveals the less confident touch of a smaller artist. Jan Steen, De Hooghe, and Adrian Van Ostade, are all fairly represented. The finest—perhaps the only genuine—De Hooghe is sent by the Queen. It is a scene in an open court; and, by the vivid painting of the group of red tiled buildings in sunshine and the blue skirt and yellow bodice of the servant girl, it reminds one of his follower, Vermeer of Delft. Mr. Heseltine's "Interior" (69), ascribed to the same artist, in spite of its scrubbed and darkened condition, shows great skill in rendering complex effects of light and colour, as in the glass of wine held against a half-shaded window but pierced by a cross light. Mr. Pritchard's "Burgomaster" (71) is a much more doubtful picture. The examples of Jan Steen show equally his marvellous powers of execution and his extreme vulgarity. Other Dutch painters record the gross pleasures of the boors, but he delighted to paint those of the middle class. Col. Everett's "Afternoon" (86), although damaged in important places (as on the hand and arm of the lady who has gone to sleep with her head on the table after a too hearty midday meal), is still fine; but the Duke of Wellington's "An Interior" (90) is richer in incident. The wife in this case is paying a double penalty for her gluttony; and, if she woke up suddenly, would find ample cause to administer correction on both sides of her, not only to her too susceptible husband, but to her children, who are picking her pocket and dividing the spoil. The humour of the picture is full of what in a modern painting we should call Hogarthian touches, not the least amusing of which is the monkey playing with the clock-weights. Indeed Hogarth probably learnt more from Jan Steen both in execution and humour than from any other "old master." The specimens of Adrian Van Ostade are distinguished by their admirable condition. Though depicting a low class, his pictures are never disgusting. The potations of his boors seldom lead to anything more than a modest hilarity or a reflective stupidity, while his work is always full of genial humanity. His is the fairest, the most brotherly picture of the boor. The Queen's "Interior of a Public House" (97), and the Duke of Wellington's "Tavern Garden with Figures" (101), and Mr.

Alfred de Rothschild's "Boors dancing" (62), are all excellent. Snyders is well represented, especially by Mrs. Cooper's very spirited "Two Dogs and a Fox" (81). The Earl of Dartmouth's "Cockfight" (92) is also full of life; and the same owner's "Dead Game" (78) shows the artist's skill in those large decorative compositions of still life which were once so popular. Of the landscapes of the Dutch school, the finest is Mr. Pritchard's Hobbema (93) but the Queen also sends an interesting example (95) of the same artist. The Duke of Wellington's Van der Heyde (52) is perfect in its way, and Van Goyen, Jacob Ruysdael, Albert Cuyp, Van der Neer, Wynants and William Van de Velde are represented by genuine and pleasant, if not very important, works. A charmingly luminous and silvery "View on the Amstel," by G. Durigny, calls attention to a painter whose works are little known—at least in England.

Among the remaining works of the Netherland schools none are more deserving attention than three belonging to Mr. T. Humphry Ward. The head of a man (70) may not be by Maas, the artist to whom it is ascribed, but it would do no discredit to that admirable painter. Another portrait (65), a small half-length of fine character and execution, is probably rightly attributed to Gonzales Coques; and the Elsheimer—"The Betrayal of Christ" (68)—is a beautifully preserved example of that artist. It may be as well to notice here the same owner's interesting portrait of Ferdinand I. of Austria (167), by Barthel Beham, which, with the exception of Lord Heytesbury's curious and elaborate "Descent from the Cross" (210)—a fine example of the school of Cologne—is the only representative of German art. Both the latter pictures are in Gallery IV.

Somereason other than the exigencies of space may be found for hanging the large shipping scene by Agostino Tassi in Gallery II., for he is supposed to have studied under Paul Bril. The only representative of the French school, except the Claudes, is also to be found here—a miniature of Andromeda (66), belonging to the Earl of Wemyss, and assigned with every show of reason to Jean Cousin. The figure is drawn with spirit and knowledge, and the panel is carefully finished in the style of an enamel.

The most notable pictures of the Northern schools are yet to be mentioned. In the large gallery hangs Van Dyck's dignified and splendidly painted portrait of "The Duchess of Arenberg and Child" (148), belonging to Mr. Fawkes; and in Gallery IV. is an exquisitely finished little picture of "St. Francis receiving the Stigmata" (198), belonging to Lord Heytesbury, and ascribed to Van Eyck. It is the difficulty of naming anyone else who could have painted this masterly little work, rather than any striking resemblance to well-known pictures of his, that has caused it to be ascribed to the great Fleming; but the fact that Van Eyck visited Spain removes a good many difficulties.

By far the largest contributor this year is the Earl of Wemyss, who sends an exquisite Botticelli—"Virgin and Child"—with a background of rose bushes (191); and another "Virgin and Child," ascribed to Mantegna (189), of less certain authenticity, but a noble picture. Both these hang in Gallery III. Among his lordship's numerous pictures of the Venetian school are the famous "St. Sebastian" (132), by Titian (which scarcely supports its reputation), a splendid portrait of a "Venetian Senator," by Tintoretto (144), and a masterly sketch of "The Marriage Feast" (125), by the same artist. His so-called "Palma's Daughter" (141), by Paris Bordone, though defective in proportion and drawing, is a fine piece of voluptuous flesh painting; and "The Judg-

ment of Paris" (142) is a characteristic but not agreeable example of Paul Veronese. The same may be said of Mr. Heseltine's "Vision of a Pieta with Angels" (107)—a large and ugly work by Veronese, but full of strength, especially in the coarse portraits so awkwardly introduced in the left-hand corner. In the same room hangs Lord Monson's "Holy Family," ascribed to Leonardo da Vinci (123)—a picture at once so like and so unlike this great artist that it may be either a copy of a lost work of his, or a composition by another artist from his designs; but it cannot be accepted as a work of his own hand any more than the copy of "Mona Lisa" (187), which is lent by the Earl of Wemyss. Other noticeable pictures in the large gallery are the Duke of Wellington's celebrated "Water-seller" (119)—an early work of Velasquez; the Earl of Wemyss's fine "Portrait of a Man," by Pontormo (108); three Claudes, of which the two smaller are very fine, though Mr. Knowles's (133) seems to us the least conventional and most luminous; three good Bassanos, of which Lord Wantage's "Prodigal Son" (128) is the richest in colour; Mrs. Cavan's portrait of a lady called "The Bargomaster's Wife" (105), by Sir Antonio More; Mr. McKay's portrait of "An Admiral of the Contarini Family" (122), by Titian; and "A Magdalen," by Zurbaran, belonging to the Rev. W. H. Wayne (102).

In Gallery IV., mixed with many pictures not only feeble but uninteresting, are a few delightful and genuine works besides those already mentioned. Col. Sterling may be congratulated on the possession of a beautiful and characteristic example of Cima da Conegliano (174), representing "St. Sebastian and St. Roch" in two panels (surmounted by a semicircular picture of the Virgin and Child with Saints); and a curious profile head and bust called "La Bella Simonetta" (196). The latter is ascribed to Botticelli, and presents many of the characteristics of that artist, especially in its colour and the wiry waves of hair, which are woven into a close head-dress with pearls and bands of red—not brown, as the catalogue says. Col. Sterling also sends a pretty "Virgin and Child," by Pinturicchio (201). Fresh inspiration in design and highly refined feeling are to be found in Mr. J. S. Budgett's "Virgin and Child," by Filippino Lippi (177). The catalogue has another of its palpable errors in its description of this picture. One of the so-called "angels" is clearly St. John the Baptist—cross, hair-shirt, and all. It is not necessary, perhaps, to describe the pictures so minutely, but it is worse than useless to describe them inaccurately. The works of Carpaccio are so rare in this country that Lord Berwick's "Nativity" (206) may be considered one of the most interesting of all this year's pictures. Despite a good deal of damage, it has many fine and untouched passages; and its quaint and varied landscape, with the picturesque procession of the Magi, its rich colour and jewel gleams of light are very characteristic. The Royal Academy's noble and beautiful Venetian figure of "Temperance," ascribed to Giorgione (204); Mr. Gibbs's fine example of Aubrogio Borgognone (195), representing "St. Augustine," with a domer; Lord Wantage's little panels by Perugino, "St. Sebastian and St. Jerome" (197); Mr. Knowles's pretty little "Virgin and Child," by Parmigiano, painted on a hollowed semilunar panel (180); and Mr. Somerville's interesting but overcleaned Girolamo dai Libri (205), are all attractive in different ways. This room also contains a very interesting portrait of "Edward VI." (183), belonging to Mr. H. H. Gibbs. The face is of a curious but not unpleasant olive tint, which is quite in harmony with the beautifully painted costume.

COSMO MONKHOUSE.

THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

THE main attraction of this sixtieth annual exhibition of the Royal Scottish Academy is Mr. Orchardson's "Salon of Madame Récamier," a work already sufficiently well known and popular with the London public, which occupies one of the places of honour in the great gallery opposite the "Church Lottery in Spain" of Mr. Lockhart, which is undoubtedly the most important and strongest figure-picture by an Edinburgh painter that the rooms contain, a work dramatic in feeling, powerful in its grouping and its sharp contrasts of light and shade, and full of keen observation of character as it reveals itself in gesture and expression. In addition to the Orchardson, little of importance comes from London studios beyond a couple of averagely good portraits by Mr. Pettie; two landscapes by Mr. Oakes; a pleasant, piquant subject of an enamoured sailor-lad and flirting fisher-girls; "A Norman Conquest," by Mr. Tom Graham; and Mr. J. R. Reid's "Fatherless"—a work distinguished by the truth and thoroughness of its tonality, and by the grave nobility of its main figure.

Among the Scottish painters of subject-pictures a high place is occupied by Mr. Robert McGregor, who treats cottage-scenes and child-life with much sympathy and success, if with too great a partiality for the subdued colouring and indefinite lighting that is characteristic of the modern schools of Holland. His main picture this year is "A Tale of the Flood"—a group of children, with their grand-sire, gathered round a table, engrossed in the contemplation of a "Noah's Ark."

Among the gentler and more gracefully idealised renderings of humble life may be mentioned Mr. Austen Brown's "Hark! the Cuckoo"—two trimly-clad village maidens pausing on the daisied sward as the faint far-heard note of "the visionary bird" falls on their ear; and Mr. Michael Brown's "Lucy's Flittin'." Mr. C. M. Hardie's productions show a distinct gain in power and in subtlety of expression. In his "Home from the Soudan" we have realism pushed to the point of unflinching portraiture and uncompromising transcript in the faces of the wounded soldier and his village friend, and in the admirable rendering of the details of the country ale-house in which they are seated. Mr. Hardie's subject, entitled "Our Grandmother's Dancing-School" admits more readily of tenderness and beauty; and we have much that is sweet and delicate in the faces and figures of the girls who are here drawn up in row before their old green-coated preceptor, to be initiated into the mysteries of Terpsichore.

The landscape-painters are this year well represented. We have the unflinching profusion of canvases which display the well-known styles of Messrs. Smart, Waller-Paton, Beattie-Brown, and Alex. Fraser. Mr. David Murray's fascinating, if often rather wayward, art is seen to advantage in his largest contribution—a scene on "The Rother, at Rye, Sussex," especially remarkable for its rendering of an amplitude of sky; and Mr. W. D. McKay, in "The Noonday Rest," and "A Pool on the Ail Water," gives new proofs of a study of nature, which for loving thoroughness and quiet truth—both of detail and general effect—is unrivalled among Scottish landscapists. Mr. J. Lawton Wingate is represented by some of the best work he has yet exhibited. His largest picture is the "Wreck of the Wood," shown last year at Burlington House; but, perhaps, even a higher level is attained in "Spring Twilight"—a scene, with foreground sheep, flooded by the delicate sunset light that streams from the west, and contrasts with the darkness of the intervening tree-stems. Perhaps, however, the most marked advance in this department is visible in

the productions of Mr. J. C. Noble, an artist who has been steadily gaining power during the last few years, and who has manifestly founded his style, to an extent uncommon in Scotland, upon the earlier schools of landscape. His "Spring-time" is elaborate and learned in composition, and most brilliant in colour; but in the landscape, entitled from its figures "Actaeon and Diana," we have a treatment and choice of subject that is more strictly original, and even a more admirably delicate rendering of the subtleties of sky and distance.

The portraits of the exhibition are uncommonly numerous, and many of them are possessed of distinct merit. Mr. George Reid shows to advantage in his full-length of the Duke of Richmond, and other smaller works; and, in addition to other examples of portraiture, contributes a superb study of "Rhododendrons." Mr. Frank Holl's "Lord Balfour of Burleigh" is, in its untrue and unpleasant flesh-tints, a remarkable failure of a very talented painter; Mr. W. McTaggart is at his very best in two full-lengths of children; Mr. Pettit shows two powerful half-lengths of gentlemen; Mr. Arthur Melville's "Miss Ethel Croall" is a vigorous experiment in colour and lighting; and other interesting portraits are contributed by Mr. J. H. Lorimer, Mr. Robert Gibb, Mr. Austin Brown, and Mr. P. W. Adam.

The water-colour room is chiefly remarkable for its admirable "Moss Troopers returning from a Raid," the most important production of one of the most promising of the younger Edinburgh painters; and the works of sculpture include examples by Mr. W. Calder Marshall, Mr. John Hutcheson, Mr. G. A. Lawson, and Mr. D. W. Stevenson.

OBITUARY.

RANDOLPH CALDECOTT.

RANDOLPH CALDECOTT, whose life seems often to have hung upon a thread, died, we are sorry to say, only the other day during an absence in America, of which failing health was itself the cause. He was not quite forty years' old, and it is but ten years since his work began to attract notice; but in the course of the ten years not only had he become, and most deservedly, an immense favourite of the London public, but his name had gone out to the uttermost parts of the earth. It was really in chief to his illustrations to children's books that this wide and merited notoriety was due. Never before has fame like his been attained by the realisation of aims apparently so simple, by the achievements of an art apparently so little ambitious. In his later years it is true that—in addition to his simple but telling draughtsmanship in illustration—Mr. Caldecott worked in water-colour, and that he modelled a little. But his work in water-colour would never have made him celebrated; his modelling was taken up, perhaps as a pastime, perhaps as a means to further artistic education. The work which he did upon his sixpenny toy-books, is—not to speak of the rather larger labour in illustration of Washington Irving, which first brought him into notice—the real source of his fame. In his toy-books he displayed the whole of his originality. He displayed a varied humour, some sense of pathos, much sense of quaint beauty. He displayed also—but this the public cared less about—the slender foundation of training on which the fabric of his work was reared. It is said that he has been known to observe rather bitterly that artists considered him an amateur. But an amateur in a certain sense he could not fail to be; yet there belonged to himself an originality, and to his work an expressiveness and an intensity, which most of the best-trained artists must for ever be hopelessly without. Like Cruikshank, like

Richard Doyle, he was simply a genius; and to a genius much is forgiven. It is, however, one of the advantages of that training which Caldecott did not receive that it extends indefinitely the field on which the original genius may exercise his power—prolongs remarkably the period during which it may continue to be fertile. And though Randolph Caldecott died at thirty-nine or forty, it is quite possible that he would never have achieved greater or more varied results than those which are now before us. Those results we must not be inclined to undervalue; indeed, it is hardly likely that we should be, seeing that the deficiencies in his labours are at most of the technical kind; its qualities are comprehensive, humane, pleasure-giving. The "gaiety of nations"—to use an old phrase, which exaggerates nothing in the present case—the "gaiety of nations" suffers eclipse by his death. What a fertile creator of so many little worlds of life and vivacious action! What a healthy humourist! What a disseminator, by the sprightly and delightful methods of his art, of whatsoever is pure and honest, and of good report!

NOTES ON ART AND ARCHAEOLOGY.

MR. FREDERICK WEDMORE has become a candidate for the Slade Professorship of Fine Art at Cambridge.

MR. RUSKIN has contributed a brief Preface, relating to his influence on the Pre-Raphaelite Brotherhood, to "Notes on the Principal Pictures in the Millais Exhibition at the Grosvenor Gallery," which has been published this week by Mr. William Reeves. The pamphlet consists mainly of a selection from Mr. Ruskin's earlier criticisms on Millais, with several fresh notes from the same pen specially written for the occasion. Of "The Ornithologist, or the Ruling Passion," which was painted only last year, Mr. Ruskin says: "I have never seen any work of modern art with more delight and admiration than this."

MR. J. E. CORNISH, of Manchester, is receiving subscriptions for a work on Manchester Cathedral by Mr. J. S. Crowther, who has had the advantage of examining the details of earlier buildings on the present site, which were revealed in the course of the recent restorations. The work will consist of about forty lithographed plates, with descriptive letterpress.

MESSRS. A. ASHER & Co., of Berlin and London, announce a new work on the pre-Hellenic pottery known as "Mycenaean," by Adolf Furtwängler and Georg Loeschke, in continuation of the *Mykenische Thongefässe*, published by the same authors in 1879. That work was limited to the vases found at Mycenae itself, which have given a name to the type of pottery. The forthcoming volume will comprise all the vases of the same type that have been found in various places throughout the Mediterranean basin, from Rhodes and Egypt, Attica and Boeotia, to Sicily and Southern Italy. The authors are of opinion that all this so-called "Mycenaean" pottery was made at one centre, and that it is substantially independent of Egyptian, Phoenician, or Western Asiatic influence. The work will consist of a portfolio of forty-four partly coloured lithographs, together with a volume of text of about eighty pages, and numerous illustrations. It is published under the authority of the German Archaeological Institute at Athens.

To the "Blanc et Noir" Exhibition at Paris this year pastels and water-colours will be admitted as well as drawings connected with education and the industrial arts. It will be held in the Pavillon de l'Enseignement, Rue de Tuileries.

THE remains of an ancient Roman city have been found near Nantes. The foundations of numerous villas and of a theatre containing 5,000 places, and numerous trinkets and pieces of pottery have been discovered, together with a Roman road to the Loire, and a large hippodrome.

THE STAGE.

NEXT week we shall have something to say of "Antoinette Rigaud," the piece by M. Deslandes, which has been translated, chiefly, as we may suppose, for the service of Mrs. Kendal. To-day all that we can record of it is that it has been produced at the St. James's with a measure of success denied to more than one of those plays of Parisian origin, and chiefly Parisian interest, in which Mrs. Kendal has lately appeared.

WE have been to see "Kenilworth," which is hardly the kind of piece to be noticed at any length in a literary journal, but which is really quite excellent of its kind; the scenery and stage-grouping bright, the music telling, the actresses mostly pretty and intelligent, and Mr. Arthur Roberts excessively funny. This gentleman, who, unless we are mistaken, was, until within the last year or two, a shining light of the music halls, is indeed a comic actor of high power, who may fairly be acceptable in a legitimate theatre. His face is very expressive; he can be very various; his voice is often sympathetic; his sense of humour marked, yet the evidence of it often discreetly restrained. We never like to see a man in woman's clothes; but if a man is to be permitted to be in woman's clothes, Mr. Dallas, who acts Queen Elizabeth, can be suffered as well as another. Miss Violet Cameron is as handsome and lively as ever, and her pleasant singing voice in as good condition. She is certainly the leading actress in the kind of part she plays. Then Miss Laura Linden is a lady who enters into the true spirit of burlesque. And there is a very pretty Spanish dance in the second act. It is a piece for after dinner.

MUSIC.

RECENT CONCERTS.

DVORAK's cantata, "The Spectre's Bride," was performed last Saturday afternoon, at the Crystal Palace, by the Novello choir and orchestra, under the direction of their conductor, Mr. Mackenzie. Mdme. Albani, Mr. Santley, and Mr. Barton McGuckin were the vocalists. Of the two former but little need be said. Mdme. Albani is so great an artist, and interprets so admirably most of the bride's music, that we indeed regret to find her playing tricks with the text which argue a want of reverence for the composer; and this, so far as we can understand, for the sake of winning a little extra applause from the least intelligent part of the audience. Mr. Santley was in splendid voice, and able to make the most of his rôle of narrator. Mr. Barton McGuckin sang the tenor music. In the quiet lyric strains he was fairly successful, but scarcely so in the dramatic and wilder utterances of the spectre. Of the performance of the cantata we can say that the choir singing was much better than at St. James's Hall; but the orchestra, as a rule, was too loud, there was more than one slip, and at times an uncomfortable balance of tone between wind and strings. Dvorák's music, with its delicate effects of light and shade in the choral parts, and its highly-coloured orchestration really demands, for due effect, an almost ideal rendering. As with Chopin and Berlioz so with Dvorák, at any rate in this dramatic cantata—matter and manner are ultimately blended. The slightest flaw,

therefore, may easily destroy the composer's thought, whereas in the great works of the classical masters any imperfection of the rendering can do little more than weaken for a moment the beauty of a theme, or the interest of a skilful passage. And not only does the "Spectre's Bride" require a fine interpretation, but it also requires not to be heard too often. There is, of course, little danger of this in London, where novelties are ever on the increase; but the two performances of the "Spectre's Bride," so close to one another, at St. James's Hall and the Crystal Palace, make us feel that it is a work which loses rather than gains by close repetition. Do not let us be mistaken. The cantata contains sensational music. It produces at first an almost electrical effect, and hence may be termed perfectly successful. But, like some exciting tale or book, it will not bear re-perusal, until one has had time to forget the first impression which it made: then only would one be in a fit state again to follow the bride and bridegroom in their wild journey to the churchyard, and to have one's soul harrowed by the dreadful tale. The concert commenced with "The Patriotic Hymn," in which the choir was heard to great advantage.

Mdme. Clothilde Kleeberg made her first appearance this season at the Popular Concerts last Saturday afternoon. On the following Monday she played the "Waldstein" sonata. Her reading of the work is a quiet and intelligent one. The first movement, however, demands more vigour, and the closing one, in certain passages, more power, than she seems at present to have at her command. But for neatness of execution and clearness of phrasing her playing was all that could be desired. The young lady was much applauded, and for an encore gave Field's simple Nocturne in B flat. One sin leads to another. Later in the evening the violinist, and after him Mr. Santley, followed her example in accepting the encore. The programme was fortunately a short one. By the way, Mr. Chappell would do well to close the doors after a movement has begun. The entry of late comers is very disturbing to those who sit near the door. Mr. R. Gompertz led Beethoven's Quartett in E flat (Op. 74), and played as solo the slow movement from Joachim's Hungarian Concerto. He plays carefully and correctly, but (outward appearances notwithstanding) coldly. Mr. Santley was in fine voice, and sang with immense success songs by Handel and Gounod.

Mr. Charles Wade gave his second chamber concert at Prince's Hall last Tuesday. He received much applause for his tasteful rendering of three of Dvorák's charming Gipsy Songs from Op. 55. He also sang "Adelaide," and took part with Mrs. Hutchinson in the duet, "O nuit d'extase," from Berlioz's "Les Troyens." Miss Fanny Davies played the pianoforte part in Mendelssohn's C minor Trio, and also contributed solos by Reinecke and Schumann. The violinist was Mons. Tivadar Nachez. He is a clever performer, but evidently understands his own compositions better than those of classical composers. Mr. Hollmann, the cellist, plays with taste and energy.

Mr. Anton Hartvigson gave a pianoforte recital at Prince's Hall last Wednesday afternoon. With one exception, the programme was well selected, and not too long. That exception was Liszt's Ballade in D flat, a very dull and commonplace piece of music. Mr. Hartvigson played some parts of Beethoven's Sonata in E flat (Op. 31, No. 3) exceedingly well, notably the allegretto movement. He also gave an effective rendering of Liszt's Rhapsodie Hongroise No. VIII., for which he was much applauded. The programme also contained short pieces by Bach, Mendelssohn, Schumann, and Chopin. There was a large and appreciative audience. J. S. SHEDLOCK.